HARINGTON'S

GLEES &c.

J W Windsor
Bath.

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By the Author. 6

Larghetto

So = = da = les Cæ = = nan = tes, de = = cen = = ter Læ = tan = = tes, ad =

So = = da = les Cæ = = nan = tes, de = = cen = = ter Læ = tan = = tes ad =

So = = da = les Cæ = = nan = tes, de cen = = ter Læ = tan = = tes, ad =

= es = = te, can = tan = tes, Bene = dic = = tus, ſit Deus. Ob do = na cu =

= es = = te, can = tan = tes, Bene = dic = = tus ſit Deus. Ob do = na cu =

= es = = te, can = tan = tes, Bene = dic = = tus ſit Deus. Ob do = na cu =

= ra = = ta, Sint cor da nunc gra = ta, Laus ſem = per ob = la = ta, Be = ne

= ra = = ta, Sint cor da nunc gra = ta, Laus ſem = per ob = la = ta, Be = ne

= ra = = ta, Sint cor da nunc gra = ta, Laus ſem = per ob = la = ta, Be = ne

= dic = tus, ſit Deus, Be = ne = = dic = tus ſit Deus. Adº A = = men.

= dic = tus, ſit Deus, Be = ne = = dic = tus ſit Deus. Adº A = = men.

= dic = tus, ſit Deus, Be = ne = = dic = tus ſit Deus. Adº A = = men.

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NON NOBIS DOMINE

A CANON BY BYRD.

London: Printed by Cahusac and Sons, No 196, Strand. Pr 6.d

Non no-bis, Do-mi-ne, non no - - - bis: sed

Non no-bis, Do-mi - - ne, non no - - - bis:

Non no-bis, Do- - mi - ne, non.

Nomi-ni tu- - - o da Glo-ri- - am: sed Nomi-ni tu-

sed Nomini tu- - - o da Glo-ri - - am: sed Nomi-ni.

no - - - bis: sed Nomini tu- - - o da Glo-ri - - am:

o da Glo-ri - - am. Non no-bis Do-mi-ne Non

tu - - o da Glo-ri - - am. Non no-bis Do- - mi-

sed Nomi-ni tu - - o da Glo-ri - - am. Non

A Favorite Collection of Songs, Glees, Elegies & Canons, for one, two, three, four, and five Voices:

Composed by

Mr. Harrington, of Bath

Pr. 5s/-

LONDON

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HARPSICHD. MUSIC

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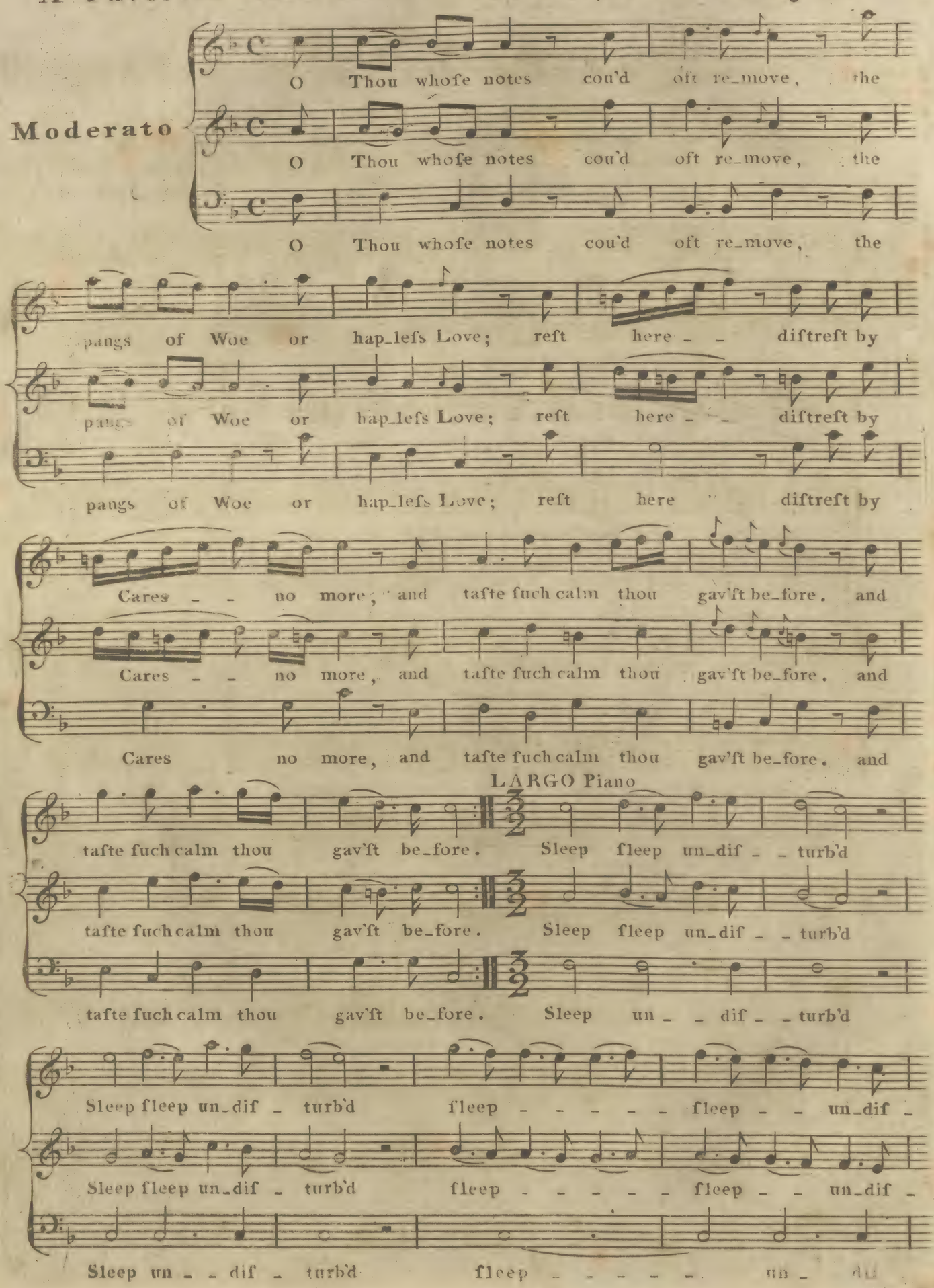
On a Musician's Tomb.

A Favorite Glee for 3 Voices by Mr. Harington.



Allegro ma non troppo

- turb'd with_in thy peace - ful Shrine, Till Angels

- turb'd with_in thy peace - ful Shrine, Till Angels till Angels wake thee

- turb'd with_in thy peace - ful Shrine, Till Angels till Angels

wake thee with fuch notes as thine. till An_gels

with fuch notes fuch notes as thine.fuch notes as thine - -

wake thee with fuch notes as thine. till An_gels

wake thee with fuch notes till An_gels wake thee

- - - - - - - - - - - - till An_gels wake thee

wake thee with fuch notes fuch no_tes as thine. - - - - - - - -

with fuch notes fuch no_tes as thine. - - - - - - - - - - - - -

with fuch notes till An_gels wake thee with fuch

- - - - - - till An_gels wake thee with fuch

- - fuch notes as thine. fuch notes as thine.

notes fuch notes as thine. fuch notes as thine.

notes fuch notes as thine. fuch notes as thine.

THE ARRIVAL AT BATH.

A Catch for three Voices by Mr. Harington.

Brisk. 1st. Hark hark ding ding ding ding my Lord's come in run

2d. Chair! Chair! ding ding ding ding 'tis

3d. Dong Where. where. ding

run They call 'Tis the La - - dies want Chairs for the Ball

at the Bear at the Bear make haste make haste you'll lose the Fare

ding ding dong I'm coming there co - ming there Hold hold

2d. JOHN BOOTS RO-BIN TAP where a Plague are ye All.

3d. Coming Sir co-ming Sir score a Pint in the Barr. Ding ding ding

Put out you Dog put out you Dog for I am First Chair 1st.

Three old Women in a Country Church Yard.

by Mr. Harington.

Solemnly.

JOAN 1st. Look Neighbours Look! Here lies poor

MARGERY 2d. Does he sure. what young Thomas. what old

BRIDGET 3d. Poor Soul! No! No!

2d. Thomas Day, dead and turn'd to Clay!

3d. Thomas. what Old Thomas. lack lack a Day!

1st. Ave! Ave! Ave! Ave! Ave!

AIR.

by Mr Harington of Bath

Larghetto Dolce

Gen-- tle Airs ſweet Joys im-part Balm to heal the wound= = =ed Mind Sooth--ing ſounds re--lieve the Heart Sor-- row's here their com-- fort find Mu-- ſic ſtill thy Charms diſ-- penſe Oh ſtill this Vale of Tears at-- tend Lead to Chear-- ful In--- no --cence Rea-- ſon's Aid and Vir-- tues Friend

1st 2d

GLEE for 3 Voices

NB The Tenor part is written in the Treble Cliff as the moſt familiar to many performers and may be ſung by a Soprano tho' not ſo properly.

Mr. Harington

Dolce

Soprano

Tenore

Baſſo

Cembalo

Gen - - tle airs ſweet Joys im - - part

Gen - - tle airs ſweet Joys im - - part

Gen - - tle airs ſweet Joys im - - part

Balm to heal the wound - - ed mind ſoothing ſounds re -

Balm to heal the wound - - ed mind ſoothing ſounds re -

Balm to heal the wound - - ed mind ſoothing ſounds re -

- - lieve the heart ſorrows here their com - - fort find

- - lieve the heart ſorrows here their com - - fort find

- - lieve the heart ſorrows here their com - - fort find

Mu - - ſic ſtill thy charms dif - penſe Oh ſtill this vale of

Mu - - ſic ſtill thy charms dif - penſe Oh ſtill this vale of

Mu - - ſic ſtill thy charms dif - penſe Oh ſtill this vale of

Tears at - - tend Lead to chear - full In - - no -

Tears at - - tend Lead to chear - full In - - no -

Tears at - - tend Lead to chear - full In - - no -

- - cence Reaſons aid and Vir - - tues friend

- - cence Reaſons aid and Vir - - tues friend

- - cence Reaſons aid and Vir - - tues friend

L. L. & B.

A REQUIEM

to be Sung at Interment of the Dead

Mr Harington

Largo

I heard a Voice a Voice from Heav'n say_ing saying

I heard a Voice a Voice from Heav'n saying

I heard a Voice a Voice from Heav'n say_ing saying

Canon in 4th and 8th

write write Bleſſed are the Dead which die in the Lord which die in the

write write Bleſſed are the Dead which die in the Lord which

write write Bleſſed are the Dead which

Lord in the Lord for they reſt from their La_bour Bleſſed are the

die in the Lord in the Lord for they reſt from their Labour

die in the Lord which die in the Lord in the Lord for they reſt from their

Dead which die in the Lord in the Lord A_ _ _ men

Bleſſed are the Dead which die in the Lord A_ _ _ men

La_ _ bour they reſt A_ _ men

L. L. & B.

RETIREMENT

A Glee for 3 Voices. Mr Harington

Larghetto

Be - - neath the ſi - - lent ru - - ral Cell, of

Be - - neath the ſi - - lent ru - - ral Cell, of

Be - - neath the ſi - - lent ru - - ral Cell, of

In - - no - cence and Peace. With ſage Re - tire - ment

In - - no - cence and Peace With ſage Re - tire - ment

In - - no - cence and Peace With ſage Re - tire - ment

let me dwell and taſte each home - felt bliſs

let me dwell and taſte each home - felt bliſs

let me dwell and taſte each home - felt bliſs.

(2)

O let me pierce the ſecret ſhade
Chear'd by the warbling Woods
Or woo the Venerable Maid
Lull'd by the gliding Floods

(3)

Then learn when Noon of Life be paſt
To calmly meet my end
And feel my ſetting Sun at laſt
The Grave unfear'd deſcend

AN ELEGY. On Kitty Fisher lying in State at Bath.

by Mr. Harington.

Larghetto

A - las what boast hath Blooming youth, since thus Florella Lies

Affettuoso

A - las what boast hath Blooming youth, since thus Florella Lies

A - las what boast hath Blooming youth, since thus Florella Lies

Paleness o'er her Damask'd Cheek and Clos'd her Beauteous Eyes if fade those glories

Paleness o'er her Damask'd Cheek and Clos'd her Beauteous Eyes if fade those glories

Paleness o'er her Damask'd Cheek and Clos'd her Beauteous Eyes if fade those glories

of her face ah why such Frailty Trust, when Virtue still its sweetness keeps and Blossoms

of her face ah why such Frailty Trust, when Virtue still its sweetness keeps and Blossoms

of her face ah why such Frailty Trust, when Virtue still its sweetness keeps and Blossoms

Blossoms in the Dust and Blossoms Blossoms in the Dust.

Blossoms in the Dust and Blossoms Blossoms in the Dust.

Blossoms in the Dust and Blossoms Blossoms in the Dust.

A FAVORITE GLEE

for three Voices

Occasioned by hearing NON NOBIS ill Sung. By Mr. Harington

Slow

Let it be Non Nobis Do-mi-ne Non

Cantus planus Let it be Non Nobis Do-mi-ne. Non No-bis

What shall we sing now here are three Let it be Non Nobis Do-mi-ne.

No - - bis Do - - - - mi - - ne Non I'm sure 'tis right I'm sure 'tis right so pray go

Hold hold Sir that's wrong that's wrong indeed 'tis Non No - - - bis Do

Begin again Begin again it is not so Sir you are quite wrong Sir no no

on Sir pray go on 'tis you that are wrong 'tis you 'tis you Sir that are wrong 'tis No

- - - mi - - ne I'll swear 'tis wrong I'll swear 'tis wrong it cannot be Sir be-gin a - - gain no

Non No - - - - - bis Do - - - mi - - ne Non no

- - - No - - bis I'm sure 'tis right I'm sure 'tis right so pray go on Sir go on 'tis

no tis you are wrong no no no no Sir that's wrong 'tis wrong you're wrong you're wrong Sir

no no no 'tis Non No - - - - bis Do - - - - mi - - - - - ne

right go on 'tis right 'tis right 'tis right Non No - - - bis Do

quite no no 'tis wrong 'tis wrong wrong quite your'e wrong you're wrong quite you're

Non Non No - - - bis Non I'll sing no more I'll sing no more no more to

- - - mi - - ne Non no no no no 'tis right 'tis right go on go on.

wrong you're wrong 'tis Non No - bis Non No-bis Do-mi-ne Non No.

Night Sir you are both wrong you are both wrong you are both wrong.

QUARTETTO

Ode to the Memory of Italian Virtuosi. by Mr. Harington

Larghetto e Affettuoso

S. Ah Pa-lef-tri-na Ven-to Faufti-na, Stra-da Tarti-ni Gal-

S. Ah Pa-lef-tri-na Ven-to Faufti-na, Stra-da Tarti-ni Gal-

S. Ah Pa-lef-tri-na Ven-to Faufti-na, Stra-da Tarti-ni Gal-

S. Ah Pa-lef-tri-na Ven-to Faufti-na, Stra-da Tarti-ni Gal-

-lup-pi Nar-dini Gal-lup-pi Nar-dini Pergo-lefi Jo--melli

-lup-pi Nar-dini Gal-lup-pi Nar-dini Pergo-lefi Jo--melli

pia.

-lup-pi Nar-dini Gal-lup-pi Nar-dini Vinci Leo

-lup-pi Nar-dini Gal-lup-pi Nar-dini Vinci Leo

for.

Buononcini con Martini, Perez e Corell-i Ah Perez e Co-relli.

for.

Buononcini con Martini, Perez e Corell-i Ah Perez e Co-relli.

Fa-ri-nelli Buononcini con Martini, Perez e Corell-i Ah Perez e Co-relli.

Da Capo al Segno S.

for.

Fa-ri-nelli Buononcini con Martini, Perez e Corell-i Ah Perez e Co-relli.

2

Ah Corporali,
Galli Pafquali,
Frafi, Pugnani
Tenducci Guadagni
Margaritta Nicolini
Ah Pefcetti e Cervetti
Nozi e Giardini

THE LATIN PRAYER

Used by MARY QUEEN of SCOTS before her EXECUTION.

Set for 3 Voices by Mr Harington.

O Do-mine Deus Spe-ra-vi in Te O Chare mi Je--ſu nunc li-bera

Spe-ra-vi in Te O Chare mi Je--ſu nunc li-bera

O Do-mine Deus Spe-ra-vi in Te mi Je--ſu nunc li-bera

me! In du-ra Ca-te-na in miſe-ra Pæna in mi-ſe-ra Pæ-na De-

me! In du-ra Ca-te-na in miſe-ra Pæna in mi-ſe-ra Pæ-na De-

me! Mi Je-ſu mi Je-ſu in mi-ſe-ra Pæ-na De-

ſi-dero Te Languen-do ge-men-do et ge-nu flec-tendo A-do-ro Im-

ſi-dero Te et ge-nu flec-tendo A-do-ro Im-

ſi-dero Te Languen-do ge-men-do et ge-nu flec-tendo A-do-ro Im-

plo-ro ut li-be-res me A--do-ro Im-plo-ro ut li-be-res me!

plo-ro ut li-be-res me A--do-ro Im-plo-ro ut li-be-res me!

plo-ro ut li-be-res me A--do-ro Im-plo-ro ut li-be-res me!

L. L. & B.

THE EGYPTIAN LOVE SONG

From Potiphar's Wife to Young Joseph.

Tranſlated from an Oriental Eſsay on Chaſtity ___ For 2 Voices ___ Mr Harington.

AMOROSO.

Sweet doth bluſh the Ro - ſy Morn - ing Sweet doth Beam the

Sweet doth bluſh the Ro - ſy Morn - ing Sweet doth Beam the

gliſtning Dew Sweeter ſtill the Day a - - dorn - ing Thy dear

gliſtning Dew Sweeter ſtill the Day a - - dorn - ing Thy dear

ſmiles tranſ - port my view. Midſt the Bloſ - ſoms Fragrance

ſmiles tranſ - port my view. Midſt the Bloſsoms Fragrance

flow - ing Why de - - lights the Hon - ied Bee? ſweeter Breaths thy-

flow - ing Why de - lights the Honied Bee? ſweeter Breaths thy-

ſelf Be - ſtowing One kind Kiſs on me! on me! One kind

ſelf Be - ſtow - ing One kind Kiſs on me! on me! One kind

Kiſs on me!

Kiſs on me!

L. L. K B.

DAMON AND CLORA.

A Song for two Voices by Mr. Harington.

1749

Go falſe DAMON go, your fueing is in vain, your fueing is in

Turn fair CLORA, turn fair CLORA, Ah cruel turn a_gain, Ah cruel turn a_gain, in

vain, I am betray'd, I am betray'd muſt leave you No, No, No your fueing is in

grateſull Maid, ungrateſull Maid don't leave me, turn turn CLORA, turn, Ah cruel turn a

vain, See thy CLORA flies, If I ſtay you will deceive me, if I ſtay you

gain, See thy DAMON Dies, If you go none can relieve me, if you go none can relieve

will deceive me, you in_conſtant prove, No I'll hear no more, no I will be gone,

yield to DAMON'S Love, CLORA I a_ _dore thee I love a_ _lone, cruel Beauty,

Adagio pia.

faithleſs Shepherd, faithleſs Shepherd I muſt go, Farewell, Farewell, DAMON Farewell.

cruel Beauty turn nor leave me ſo, Farewell, Farewell, CLORA Farewell.

Let Tears faſt flow_ ing Love re_new, re_turn and prove thy CLO_RA true,

For_bear fond Nymph to complain, thy Tears are all, all in vain,

Hear me, Ah hear me thy CLO_RA cries, re_turn or elſe thy CLO_RA dies. Let

No, No, No, No, No, No, No, No more I'll Court your whi_ning Sex.

Tears faſt flowing Love re_new, re_turn and prove thy CLO_ _ _RA true.

No more your Art ſhall perplex, No more, No more ſhall per_plex.

A GLEE. for 3 Voices: by Mr Harington.

Affettuoso

Gen-tle Sighs my Soul dis co - - ver Ten - - der Glance and

Gen-tle Sighs my Soul dis - co - ver Ten - - der Glance and

Gen-tle Sighs my Soul dis - co - ver Ten - - der Glance and

Blushing Cheek, All all re-veal how much I Love her All in vain my

Blushing Cheek All all re-veal how much I Love her All in vain my

Blushing Cheek All all re-veal how much I Love her All in vain my

Pas-ion speak, kind Fates re-venge her Cru - el Charms, And Bear me Dy - ing

Pas-ion speak kind Fates re - venge her Cru - el Charms, And Bear me Dy - ing

Pas-ion speak kind Fates re - venge her Cru - el Charms, And Bear me Dy - ing

P.

to her Arms kind Fates re - venge her Cru - - el Charms and

P.

to her Arms kind Fates-re - venge her Cru - - el Charms and

P.

to her Arms kind Fates re - venge her Cru - - el Charms and

Bear me Dy - - ing to her Arms.

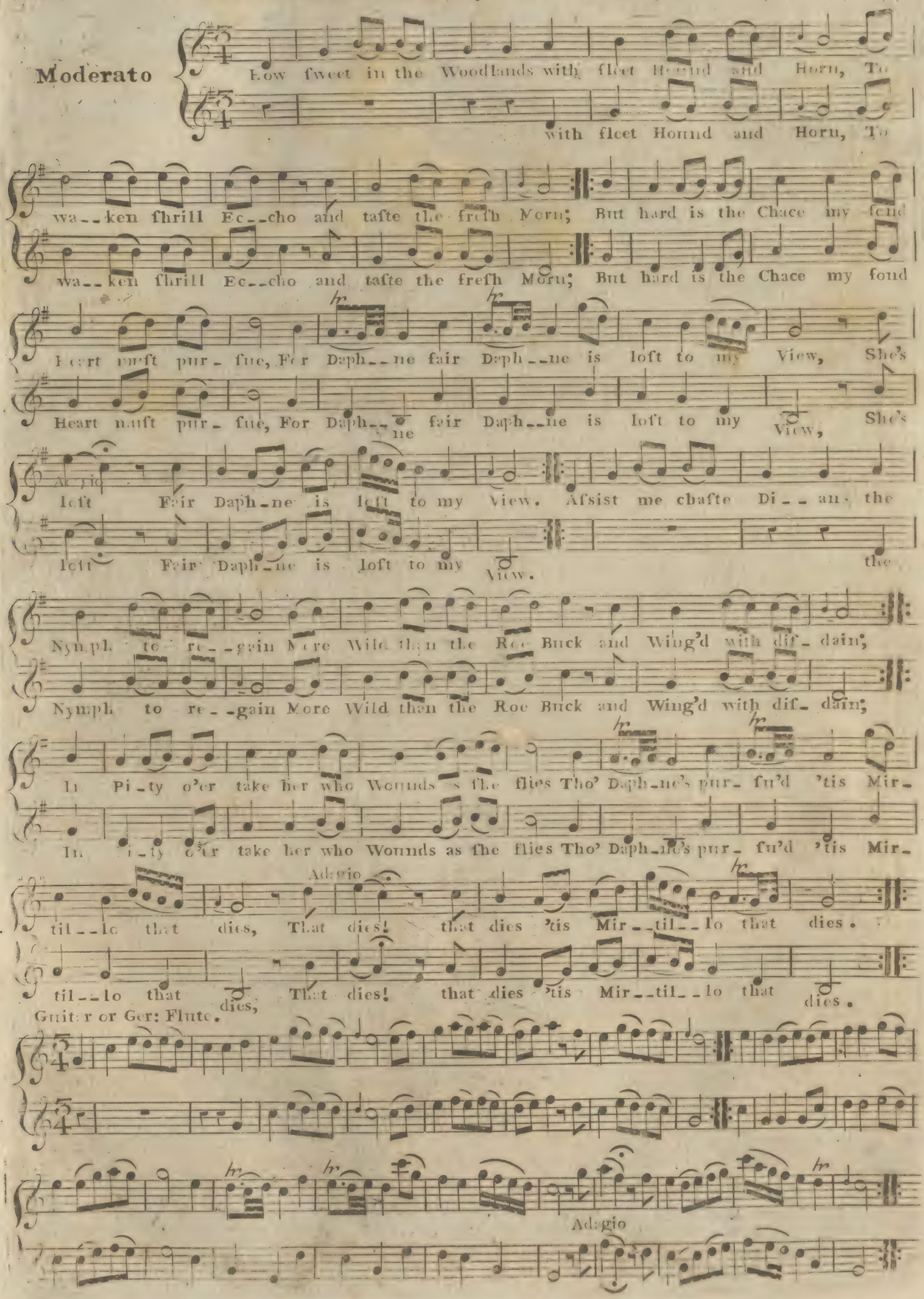
Bear me Dy - - ing to her Arms.

P.

Bear me Dy - - ing to her Arms.

HOW SWEET IN THE WOODLANDS

A favorite DUETTO. by Mr Harington of Bath.



A ROUNDELAY. in Canon at Unison for 4 Voices.

Vivace

by Mr. Harington of Bath.

1st. Un-der the Green-wood Tree With bon-ny bon-ny Laf--fes free And

2d. Un--der the Gree-wood Tree With

3d.

4th.

Hearts full of Glee How mer-ri-ly how mer-ri-ly how merrily live we

bonny bonny Laf-fes free, And Hearts full of Glee, How merri-ly how

Un-der the Greenwood Tree With bon-ny bon-ny Laf-fes free, And

Un der the Green-wood Tree, With

Un--der the Green-wood Tree With bonny bon-ny Laf--fes free, And

merri-ly how merri-ly live we Un-der the Green wood Tree With

Hearts full of Glee How merri-ly how merri-ly how merri-ly live we

bonny bon-ny Laf--fes free, And Hearts full of Glee How merri-ly how

Hearts full of Glee How mer-ri-ly how mer-ri-ly how merri-ly live we.

bon-ny bon-ny Laf--fes free And Hearts full of Glee full of Glee.

Un--der the Green wood Tree With bonny bon ny Laf--fes free.

merri-ly how merrily live we Un--der the Green-wood Tree.

THE ASSIGNATION.

A Catch for three Voices by Mr. Harington.

Not too faſt

1ſt. Come where ſhall we walk Ma'am to have a lit_tle

2d. I wou'd if I dare Sir but we muſt be a_

3d. Oh ho! is it

talk Ma'am this ve_ry fine ve_ry fine Weather.

2d. _ware Sir my Huſband's juſt a com_ing Hither

3d. fo the De_vil take ye both to_gether.

1ſt.

Catch. by Mr. Harington.

Laughing

1ſt. I can_not ſing this Catch I ſhall laugh I ſhall

2d. for ſhame you ſil_ly Calf dont ye laugh dont ye

3d. look at his face ha_ha ha

laugh _ _ _ _ _ ha ha ha ha I ſhall laugh ſhall laugh ha ha ha

laugh dont ye laugh you will not ſing it half but make us all to

ha look look at his face ha ha ha when he ſings the

ha O Lord I ſhall laugh _ _ _ _ ha ha ha

laugh make us all all to laugh _ _ _ _ ha ha ha

Baſs look look at his fa ha ha _ _ _ ha ha ha

A Yawning Catch to affect the Company with

for three Voices by Mr. Harington.

1st. 'Tis Hum - - - drum 'tis Mum

2d. Here's one looks ve - ry wife and a - - - no - ther rubs his

3d. Heigh - - - - - - - ho - -

2d. Mum what No - - - bo - dy fpeak.

3d. Eyes then ftretches yawns and cries

1st. - - - - - - - hum

Catch for three Voices by Mr. Harington

Affettuofo

1st. Give me the fweet de - - lights of Love

2d. Pure are the Blefsings Love be ftowing

3d. A fmoa - - ky Houfe

let not anxious Care de - ftroy them Oh how divine Oh how di-

Peace and Harmony e - ver flow - ing Peace and Harmony Peace and

a fail - ing Trade Six fquawling Brats & a

- vine ftill to en - joy them Oh how di - vine ftill ftill to en - joy them

Harmony Peace and Harmony e - ver e - ver flow - ing

fcold - ing Jade Six fquawling Brats and a fcold - ing Jade

A Canon in Unison for 3 Voices

M.r H. Harington.

Thema

O pray for the Peace of Je - ru - sa - lem

O

pray for her Peace A - - men A - - men A - - men for

pray for the Peace of Je - ru - sa - lem pray for her Peace A -

O pray for the Peace of Je -

they shall prosper who love thee pray O pray for her Peace A -

- - men A - - men A - - men for they shall prosper who love thee

- - ru - sa - lem pray for her Peace A - - men A - men A - - men for

- - men A - - men A - - men O pray for the Peace of Je -

pray O pray for her Peace A - men A - men A - - men

they shall prosper who love thee pray O pray for her Peace A - -

- - ru - sa - lem pray for her Peace A - men A -

O pray for the Peace of Jeru - sa - lem

- - men A - men A - - men O

L. L. & B.

AN HYMN

Largo e canto firmo

Mr. Harington

When ſcenes of woe my Soul oppreſs and veil of Death my path ſurrounds let hymns of

praiſe my grief re - dreſs and lend me aid ye ſacred ſounds ye ſacred ſounds

Moderato

Wake thou my Harp to ſtrains di - vine wake wake to Heav'n the

rap - tur'd ear ſweetly ſooth my heart to join Songs for

1st 2d

Si - ons God to hear hear whilſt pleaſing notes my lips em -

- ploy ſcenes of bliſs my thought ſur - veys taſte O my Soul Se -

- ra - phick joy breathing thus Je - - ho - vah's praiſe

DUETTO

Al - - le - lu - jah Al - - le - - lu - jah Al - - le - - lu - - jah

Al - - le - lu - jah Al - - le - - lu - jah Al - - le - - lu - - jah

p *f*

Al - le - lu - jah Al - - le - lu - jah Al - le - lu - jah Al - le -

Al - le - lu - jah Al - - le - lu - jah Al - le - lu - jah Al - le -

p *f*

- lu - jah Al - le - - lu - jah Whilſt thus each day my thanks em - ploy and

- lu - jah Al - le - - lu - jah Whilſt thus each day my thanks em - ploy and

forrows change to Heav'nly joy the morn ſhall wake with tri - bute

forrows change to Heav'nly joy the morn ſhall wake with tri - bute

due the fa - ding Eve my Song re - - - new Da Capo

due the fa - ding Eve my Song re - - - new Da Capo

L L B

AIR

Larghetto e dolce

Mr Harington

Ah ve - da Ah ve - da che per - do O Di - - o,

Ah piange Ah piange L'I - - do - lo mi - - o Ah

L'I - do - lo mi - o - o tor - na In -

- - gra = = = ta perche perche m'aff - ret - ti Ah ve - da me fi - do

E To cru - del crudel E To cru - - del

L L B

LOVE AND MUSIC.

A Favorite Catch for 3 Voices by Mr. Harrington.

1st How great is the pleafure how fweet the de - - -

2d How great is the pleafure how fweet the de - - -

3d Sweet fweet how fweet the de - - -

- - light when foft Love & Mu - fic to - - ge - - ther u - - nite.

- - light when Love foft Love and Mu - - fic u - - nite.

- - light when Harmo_ny fweet Harmo_ny and Love do u - - nite.

For three German Flutes or Guitars.

1st How great is the pleafure how fweet the de - - -

2d How great is the pleafure how fweet the de - - -

3d Sweet fweet how fweet the de - - -

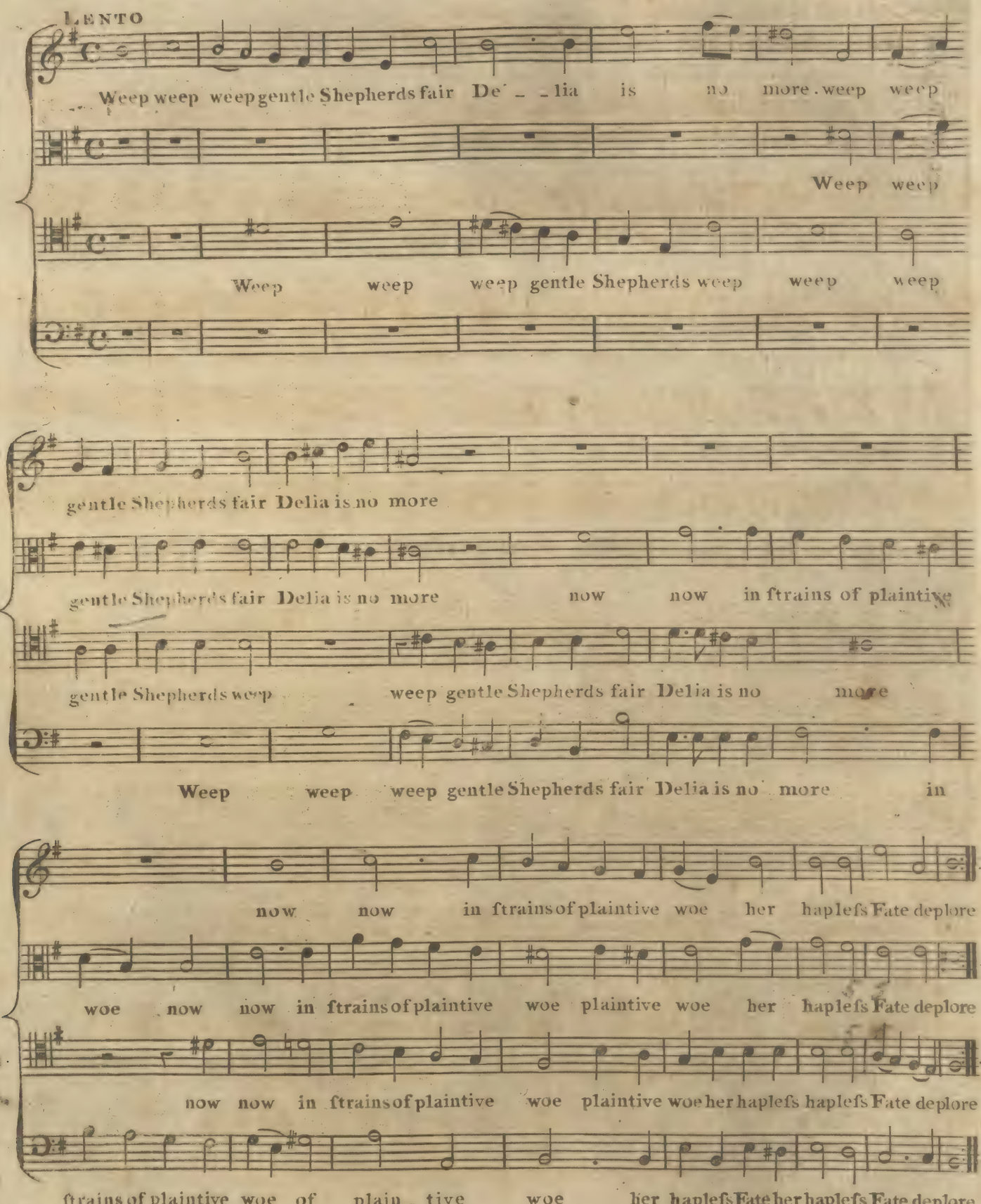
- light, when foft Love & Mu - fic to - - ge - - ther u - - nite.

- light, when Love foft Love and Mu - - fic u - - nite.

- light, when Harmo_ny fweet Harmo_ny and Love do u - - nite

An Elegy.

Set by Mr. Harington and Mr. Broderip Organiſt of Wells.



Pia.

Where. where are her charms her heav'nly Grace where - - where are her

Where. where are her charms her heav'nly Grace where where are her

Where. where are her charms her heav'nly Grace where where are her

charms her heav'nly Grace that won the raptur'd fight that won the raptur'd

charms her heav'nly Grace that won the raptur'd fight that won the raptur'd

charms her heav'nly Grace that won the raptur'd fight that won the raptur'd

fight, Ah! loft! Ah! loft loft the glories of her Face no more the

fight, Ah! Ah! loft loft the glories of her Face no more the

fight, Ah! Ah! Ah! - - loft the glories of her Face no more the

Worlds de - - light, no more no more the Worlds de - - light.

Worlds de - - light no more no more the Worlds de - - light.

Worlds de - - light no more no more the Worlds de - - light.

Volti

LARGO.

Sleep fleep fleep fa_cred Duſt with _ _ in this Tomb,

Sleep fa_cred Duſt fleep fleep fa_cred Duſt with _ _ in this Tomb,

Sleep fa_cred Duſt fleep fa_cred Duſt with _ _ in this Tomb,

Pia.

Sleep fa_cred Duſt fleep fa_cred Duſt with _ _ in this Tomb, ſweet

Sleep fa_cred Duſt fleep fleep fa_cred Duſt with _ _ in this Tomb,

Pia.

ſweet ſweet be thy

Pia.

ſweet

Pia.

ſweet ſweet be thy dreams of Joys to come ſweet

ſweet be thy dreams of Joys of Joys to come ſweet

Pia.

ſweet be thy dreams of Joys to come ſweet

dreams _ _ _ thy dreams of Joys to come.

ſweet be thy dreams of Joys to come.

ſweet be thy dreams of Joys to come.

ſweet be thy dreams of Joys to come.

ſweet be thy dreams of Joys to come.

A Second Collection of SONGS, GLEES, ELEGIES, CANONS and CATCHES, for one, two, three, four, five, and thirty Six Voices.

Composed by

Mr. HARRINGTON,

OF BATH

To which is prefixed a Scheme of all the Harmonic Intervals Demonstrated from the Golden proposition of Pythagoras.

Pr. 5/

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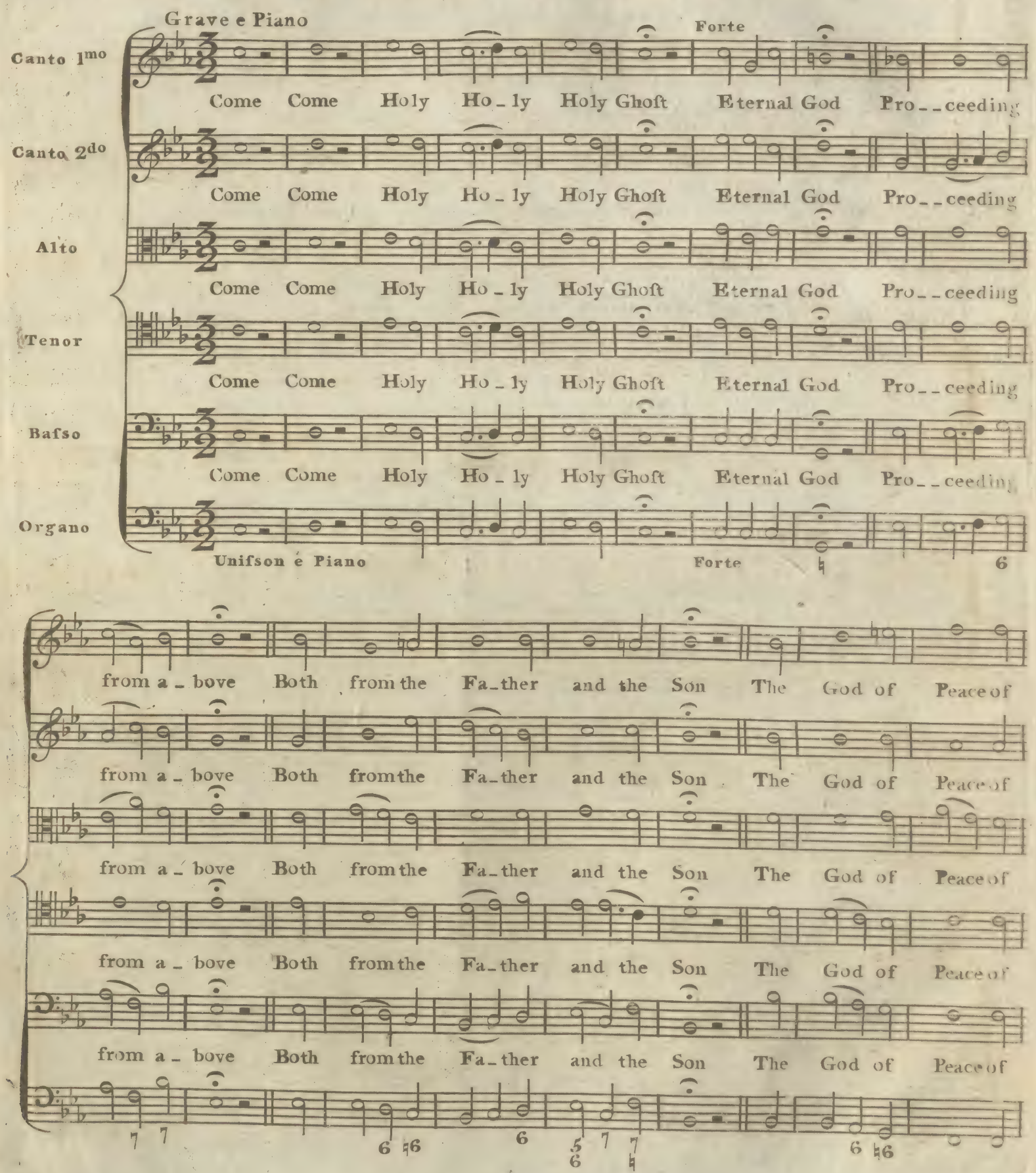
THE VENI CREATOR.

Appointed to be Sung at the Ordination of Priefts adapted to the Antient plain Counterpoint of the Ecclefiaftical moods for the Cathedral Church of St Andrew in Wells



:S: Piano

Peace and Love Visit our minds and in_to us thy Heav'n_ly Heav'n_ly Grace Inspire

:S:

Peace and Love Visit our minds and in_to us thy Heav'n_ly Heav'n_ly Grace Inspire

:S:

Peace and Love Visit our minds and in_to us thy Heav'n_ly Heav'n_ly Grace Inspire

:S:

Peace and Love Visit our minds and in_to us thy Heav'n_ly Heav'n_ly Grace Inspire

:S:

Peace and Love Visit our minds and in_to us thy Heav'n_ly Heav'n_ly Grace Inspire

:S:

Piano

That in all Truth and God_li_ness We may have full have full De_fire A_men

:S:

That in all Truth and God_li_ness We may have full have full De_fire A_men

:S:

That in all Truth and God_li_ness We may have full have full De_fire A_men

:S:

That in all Truth and God_li_ness We may have full have full De_fire A_men

:S:

That in all Truth and God_li_ness We may have full have full De_fire A_men

:S:

THE SCHOOL OF GUIDO ARETINE

Chanting the celebrated Hymn from which he named the Notes of the Scale.

Intended as an Exercise for Singers to acquire true Intonation and Syllabic Expressions.

A Diatonic CANON

in 4th and 8th below

with a free Bass

Moderato

UT queant laxis RE fo na re fibris Mi ra gesto - rum

UT queant laxis RE fo na re

UT queant lax - is

MI UT LA RE MI SOL UT LA

FA mu li tu orum SOL ve pollu - ti LA bi i re atum Sancte O Sanc - te JO-

fib - - ris Mi ra ges - torum FA mu li tu - o - rum SOL ve pol - lu - ti LA bi i re-

RE fo na re fibris MI ra gesto - rum FA mu li tu orum SOL ve pol - lu - - ti

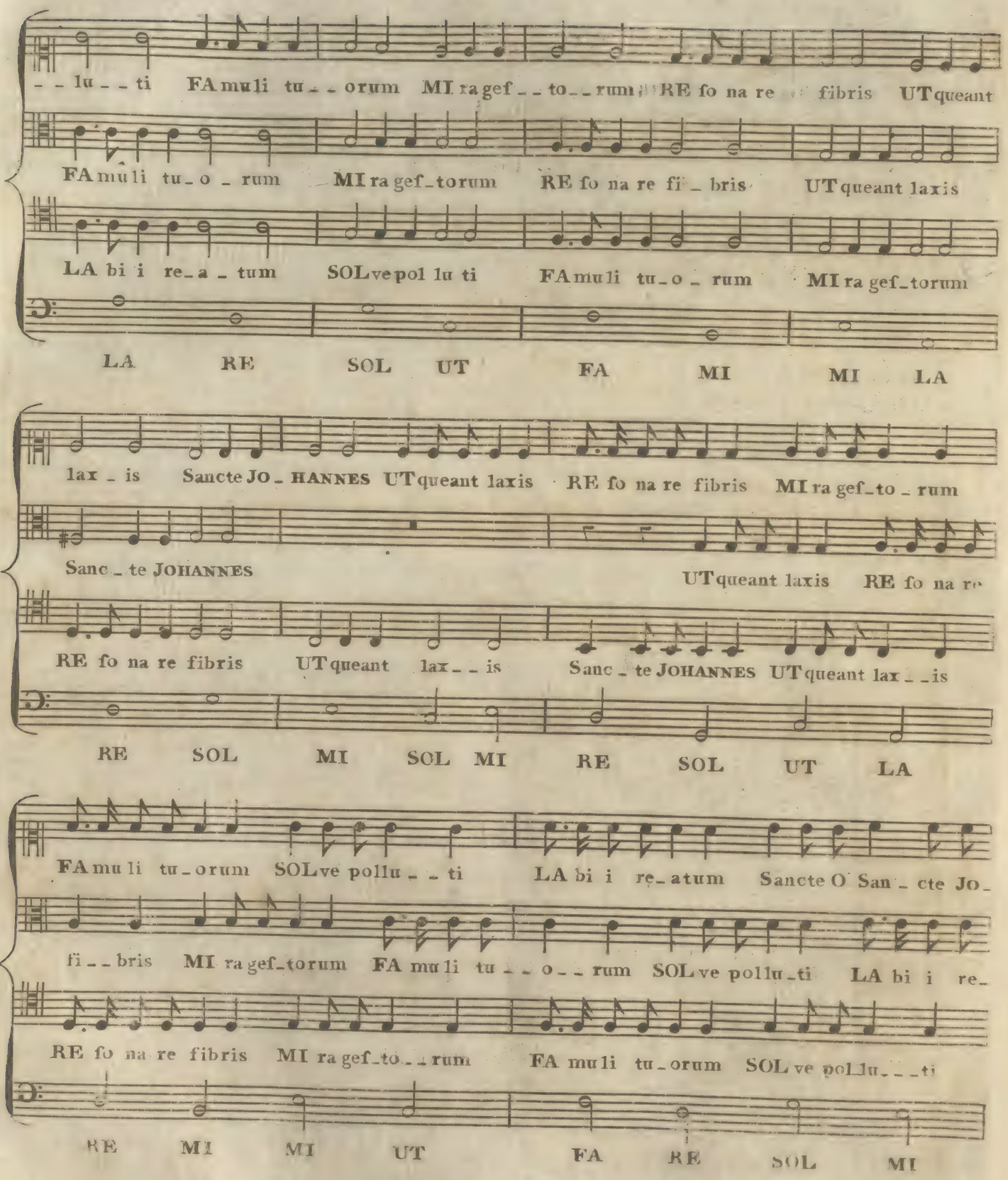
RE MI MI UT FA RE SOL MI

- HAN - NES LA bi i re - - atum SOL ve pol

- - a - - tum Sancte O Sancte JOHANNES LA bi i re - a - - tum SOL ve pol - lu - ti

LA bi i re - a - tum Sancte O Sancte JO - HAN - NES

LA RE SOL UT UT FA MI MI


- - lu - - ti FA mu li tu - - orum MI ra gef - - to - - rum RE fo na re fibris UT queant
FA mu li tu - o - rum MI ra gef - torum RE fo na re fi - bris UT queant laxis
LA bi i re - a - tum SOL ve pol lu ti FA mu li tu - o - rum MI ra gef - torum
LA RE SOL UT FA MI MI LA
lax - is Sancte JO - HANNES UT queant laxis RE fo na re fibris MI ra gef - to - rum
Sanc - te JOHANNES
UT queant laxis RE fo na re
RE fo na re fibris UT queant lax - - is Sanc - te JOHANNES UT queant lax - - is
RE SOL MI SOL MI RE SOL UT LA
FA mu li tu - orum SOL ve pollu - - ti LA bi i re - atum Sancte O San - cte Jo -
fi - - bris MI ra gef - torum FA mu li tu - - o - - rum SOL ve pollu - ti LA bi i re -
RE fo na re fibris MI ra gef - to - - rum FA mu li tu - orum SOL ve pollu - - - ti
RE MI MI UT FA RE SOL MI

--HAN-NES LA bi i re-atum SOL ve pol - lu - ti FA mu li tu

--a--tum Sancte O Sancte JOHANNES LA bi i re-a--tum SOL ve pollu ti FA mu li tu-o--rum

LA bi i re-atum Sancte O Sancte JO-HAN-NES LA bi i re-a--tum

LA RE SOL UT UT FA MI MI LA RE

--o-rum MI ra gef--to--rum RE fo na re fibris UT queant lax--is Sancte Jo

MI ra gef-torum RE fo na re fi--bris UT queant laxis Sanc--te JOHANNES

SOL ve pollu-ti FA muli tu-o--rum MI ra gef-torum RE fo na re fibris

SOL UT FA MI MI LA RE SOL

--HANNES Sanc--te O Sancte UT queant laxis Sancte Jo---HAN--NES

Sanc---te O Sanc--te Sancte Jo---HAN--NES

UT queant laxis Sancte JOHANNES Sancte O Sancte Sancte Jo---HAN--NES

UT SOL UT MI UT LA Sancte Jo---HAN--NES

NB. The solfaing in the Bass the Author has placed in conformity to GUIDO'S MI

See Page 11

CANON for 3 Voices in the 4th and 8th below

Bow down thine Ear Bow down thine Ear and hear me For I am

Bow down thine Ear Bow down thine Ear and hear

Bow down thine Ear

Poor am Poor and in Mi_fe_ry For I am Poor am

me For I am Poor am Poor and in Mi__fe_ry For

Bow down thine Ear and hear me for I am Poor am Poor and in

Poor and in Mi__fe____ry Bow down thine Ear Bow

I am Poor am Poor and in Mi____fe__ry Bow down thine

Mi___fe__ry For I am Poor am Poor and in Mi_fe_ry

A Canon

onſtructed on the Equivocal Chord paſsing into four different Keys with one Combination.

In nova fert Animus mutatas Scribere formas
Carmina Ovid

Forſake me

Forſake me not O Lord my

Forſake me not O Lord my God Haſte to

Forſake me not O Lord my God Haſte to help me And in thy

not O Lord my God haſte to help me and in thy Judg_ment

God Haſte to help me And in thy Judg_ment O ſhew thy mer_ _cy

help me and in thy Judg_ment O ſhew thy mer_ _cy ſhew thy mer_ _cy.

Judg_ment O ſhew thy mer_ _cy ſhew thy mer_ _cy

O ſhew thy mercy ſhew thy mer_ _cy

ſhew thy mercy Forſake me not O

Forſake me not O Lord my God

Forſake me not O Lord my God Haſte to help me

An Æolian Canon

In 36 parts for nine Chorus's Recte and Retro each part being in contrary motion the Cantus to the Alto the Tenor to the Bass. This was intended for the Æolian Harp.

1st Chorus

O ye winds ye winds of God Praise ye the Lord and magnify him for E_ver O

O ye winds ye winds of God Praise ye the Lord and magnify him for E_ver O

O ye winds ye winds of God Praise ye the Lord and magni_fy him for E_ver O ye

O ye winds ye winds of God Praise ye the Lord and magni_fy him for E_ver O ye

2nd Chorus

O ye winds ye winds of God Praise ye the Lord and magnify him for E_ver O

O ye winds ye winds of God Praise ye the Lord and magnify him for E_ver O

O ye winds ye winds of God Praise ye the Lord and magni_fy him for E_ver O ye

O ye winds ye winds of God Praise ye the Lord and magni_fy him for E_ver O ye

2 Cho. 3 Cho. 4 Cho. 5 Cho. 6 Cho. 7 Cho. 8 Cho. 9 Cho.

Every Chorus begins one Barr after the Preceeding one which by repeating nine Times gives 36 Parts.

A CANON Obligated on the 4th and 8th below.

Come creeping, fleep - - - creeping creeping fleep fhed foft de - - light

Come creeping fleep - - - - creeping creeping fleep fhed foft de -

Come creeping fleep - - - creeping

Bring kind good night good night good night. what o - - ther God Can

- - light Bring kind good night bring night good night. what o - - ther

creeping fleep fhed foft de - - - - light Bring kind good

fi - lence Wo - man with a nod a nod nod nod nod

God Can fi - lence Wo - man with a nod a nod nod

night good night good night. what o - - ther God Can fi - lence Woman

nod Come creeping fleep - - - creeping creeping fleep fhed

nod nod nod Come creeping fleep - - - - creeping

with a nod a nod nod nod nod nod Come creeping

End at this Mark

See Page 7

A CANON in 4th and 8th below.

Moderato

Shall Mortals'ere be dry be dry when Cla_ret is fo nigh fo nigh Let

Shall Mortals'ere be dry be dry when Cla_ret is fo

Shall Mor_tals 'ere be

fneaking Fools fneak_ing fools afk why, why, why! So fill your

nigh fo nigh Let fneak_ing Fools fneaking fools afk why, why, why!

dry be dry when Cla_ret is fo nigh fo nigh Let fneak_ing Fools fneak_ing

Glafses high high high fo fill your Glafses high Shall

So fill your Glafses high high high fo fill your Glafses high

fools afk why why why fo fill your Glafses high high high fo

Mortals'ere be dry be dry when Cla_ret is fo nigh fo nigh Let

Shall Mortals'ere be dry be dry when Cla_ret is fo

fill your Glafses high Shall Mor_tals 'ere be

DUETTO Canon at the Unifon

Why why muſt I die for thee muſt I die for thee Ah how

No no do not die for me do not

long for thy love muſt I lan-guiſh and ſigh muſt I lan-guiſh and

die for me no not long for my love ſhalt thou lan-guiſh and

fi - - - - gh pi-ty me Ah pi-ty me nor thus let me

ſighſhalt thou lan-guiſh and fi - - - - gh I will pi-ty pi-ty

die for love of thee for could I but find my Phil

thee and thou ſhalt not die for love of the but ſtill

- - lis kind how hap-py hap-py ſhoud I be - - - -

thou ſhalt find thy Phil - - lis kind and hap-py hap-py

- - - why why muſt I die for thee muſt I die for thee

ſhalt thou be - - - - no no do not die for me

CONTENTMENT

For three Voices Dodsleys Poems Vol 4th

Affettuoſo

Oh ye who Bathe in Court _ _ ly blifs, Or
Oh ye who Bathe in Court _ _ ly blifs, Or
Oh ye who Bathe in Court _ _ ly blifs, Or

Toil in Fortune's gid _ _ _ dy Sphere Ah do not rafh _ ly
Toil in Fortune's gid _ _ _ dy Sphere Ah do not rafh _ ly
Toil in Fortune's gid _ _ _ dy Sphere Ah do not rafh _ ly

deem a _ _ mifs of him who dwells con _ _ tent _ _ _ ed here.
deem a _ _ mifs of him who dwells con _ _ tent _ _ _ ed here.
deem a _ _ mifs of him who dwells con _ _ tent _ _ _ ed here.

2

Forgive him if at Eve or dawn
Devoid of worldly cares he ftray
Or all befide fome flowry lawn
He wafte his Inoffenfive day.

3

So may he pardon fraud and ftrife
If fuch in Courtly haunt he fee
For fuch there be in bufy life
From which thefe peacefull glenns are free.

GLEE for Five Voices

How happy How Joyous how Joyous are we None none are so Innocent

How Joyous how Joyous are we None none are so Innocent

How Joyous how Joyous are we None none are so Innocent Merry or

How happy how Joyous are we None none are so Innocent Merry or

How happy how Joyous are we None none are so Innocent Merry or

Merry or Free so Innocent Merry or Free so Innocent Mer_ry or Free The Day has no

Merry or Free so Innocent Merry or Free so Innocent Mer_ry or Free The Day has no

Free none none are so Innocent Merry or Free so Innocent Merry or Free

Free none none are so Innocent Merry or Free so Innocent Merry or Free

Free none none are so Innocent Merry or Free so Innocent Merry or Free The

Sorrow The Nighthasno Care we Lau - - - - - - - - - - - - - gh and we

Sorrow The Nighthasno Care we Laughand we Love we Laugh and we

The Nighthasno Care we Lau - - - - - gh and we Love we

The Nighthasno Care we Lau - - - - - gh and we Love and we Love we

Dayhasno Sorrow The Night has no Care we Lau - - - - - - - - - - - -

Love and we Loveandwe Banish de_ſpair How happy How happyare we.

Love and we Loveandwe Banish de_ſpair How happy How happyare we.

Laugh and we Loveandwe Banish de_ſpair How happyare we.

Laugh and we Loveandwe Banish de_ſpair HowJoyousHow happyare we.

- - gh and we Loveandwe Banish de_ſpair How Joyous How happyare we.

A Favorite Trio

Dolce

Ah Veda Ve_ _da Che per_do O Di_ _o Pi_ _ange

Ah Veda Ve_ _da Che per_do O Di_ _o Pi_ _ange

Ah Veda Ve_ _da Che per_do O Di_ _o Pi_ _ange

Pi_ _ange L'I_do_lo mi_ _o Tor_na In_ _gra_ta

Pi_ _ange L'I_do_lo mi_ _o Tor_na In_ _gra_ta

Pi_ _ange L'I_do_lo mi_ _o Tor_na In_ _gra_ta

Perche m'af_fret_ti Ve_ _da mi Fi_ _do e Te Cru_ _

Perche m'af_fret_ti Ve_ _da mi Fi_ _do e Te Cru_ _

Perche m'af_fret_ti Ve_ _da mi Fi_ _do e Te Cru_ _

_ _del Ve_da Ve_ _da mi Fi_ _do e Te Cru_ _del.

_ _del Ve_da Ve_ _da mi Fi_ _do e Te Cru_ _del.

_ _del Ve_da Ve_ _da mi Fi_ _do e Te Cru_ _del.

GLEE for 3 Voices On the Peace

Hail Hail hap - py Albion thou Queen of the Iſles! where Valour ſtill Triumphs and

Hail Hail hap - py Albion thou Queen of the Iſles! where Valour ſtill Triumphs and

Hail Hail hap - py Albion thou Queen of the Iſles where Valour ſtill Triumphs and

Li - ber - ty ſmiles What purer En - - joyment can Mortals at - - tend, Sweet

Li - ber - ty ſmiles What purer En - - joyment can Mortals at - - tend, Sweet

Li - ber - ty ſmiles What purer En - - joyment can Mortals at - - tend, Sweet

peace and fair Freedom ſtill Britons be - - friend ſtill ſtill Britons be - - friend.

peace and fair Freedom ſtill Britons be - - friend ſtill ſtill Britons be - - friend.

peace and fair Freedom ſtill Britons be - - friend ſtill Britons be - - friend.

2

Her Tents are where ſafety hath choſen to dwell,
The Vine and the Fig Tree her Happineſs tell
Wou'd Albion but learn how ſuch bliſs may endure
Contentment and Love muſt the bleſsing ſecure.

ELEGY for three Voices

Larghetto

Weep weep fond Eyes figh thou my heart for forrow waits on thee fare - well my peace fare well my

Weep weep fond Eyes figh thou my heart for forrow waits on thee fare - well my peace farewell my

Sigh thou my heart for forrow waits on thee farewell my

Joys with her that once lov'd me The Ear - ly dawn no Tranfport brings to yeild the Soul de - light nor

Joys with her that once lov'd me The Ear - ly dawn no Tranfport brings to yeild the Soul de - light nor

Joys with her that once lov'd me To yeild the Soul de - light nor

roving fancy finds her blifs nor roving fancy finds her blifs to footh the ling'ring Night. Da Capo

roving fancy finds her blifs nor roving fancy finds her blifs to footh the ling'ring Night. Da Capo

roving fancy finds her blifs nor roving fancy finds her blifs to footh the ling'ring Night.

A CATCH

To be Sung by CÆSAR, POMPEY, ALEXANDER and LEWIS the fourteenth in the Shades.

1 War begets Poverty and Po - ver - ty Peace.

2 Peace makes Rich - es flow Fate ne'er does Ceafe.

3 Riches produce Pride and Pride is War's Ground.

4 War begets Poverty the World goes Round.

AN HYMN to Sleep for two Voices

Larghetto

Oh fleep gentle fleep Oh fleep gentle fleep fweet ftill_nefs

Oh fleep gentle fleep fweet ftill_nefs

fhed fweet ftill_nefs fhed Come wave kind Ma_gic round my Head

fhed fweet ftill_nefs fhed Come wave kind Ma_gic round my Head

Give Fan_cy all her Pu_reft Themes Let Airs In_fpir'd ftill wait my

Give Fan_cy all her Pu_reft Themes Let Airs In_fpir'd ftill wait my

Dreams and Tranfports bleft Come tafte my Soul an

Dreams In Vi_fions wrapt, Come tafte my Soul an

Adagio

Heav'n_ly Reft Come tafte tafte my Soul an Heav'n_ly Reft. Reft.

Heav'n_ly Reft Come tafte tafte my Soul an Heav'n_ly Reft. Reft.

ARIETTA for three Voices

Affettuoſo

Such gen_tle Sweet an_guiſh fond Lovers en__dure why

Such gen_tle Sweet an_guiſh fond Lovers en__dure why

Sweet an_guiſh fond Lovers en__dure

ſigh ye why Languiſh why ſeek ye for Cure what Heal__ing ſoft

ſigh ye why Languiſh why ſeek ye for Cure what Heal__ing ſoft

why Languiſh why ſeek ye for Cure ſoft

Pleaſure from kind_neſs we gain each Moments rich Trea_ſure re__

Pleaſure from kind_neſs we gain each Moments rich Trea_ſure re__

Pleaſure from kind_neſs we gain rich Trea_ſure re__

__pays all our pain ſuch gen_tle ſweet an_guiſh fond Lovers en__

__pays all our pain ſuch gen_tle ſweet an_guiſh fond Lovers en__

__pays all our pain ſweet an_guiſh fond Lovers en__

__dure why ſigh ye why Languiſh why ſeek ye for Cure.

__dure why ſigh ye why Languiſh why ſeek ye for Cure.

__dure why Languiſh why ſeek ye for Cure.

THE RESOLUTION

Andante

Shall I waft_ing in Def_pair Die becaufe a Womans fair fhall my

Cheeks look pale with care becaufe a_nothers Ro_ _fy are

Be fhe fair_er than the day Or the Flow'ry

meads in May If fhe be not kind to me what care I how fair fhe be

what care I how fair fhe be.

2

Be fhe good or kind or fair
I will never more defpair
If fhe love me, this believe
I will die 'ere fhe fhall greive

If fhe flight me when I woe
I will fcorn and let her go
If fhe be not made for me
What care I for whom fhe be

SAPPHO'S ODE

The Celebrated Love Song to Lesbia Translated from the Greek. by Mr Addison. Spectator Vol: 7th

Dolce

Blest as th'Im_mor_tal Gods is he the Youth who fond_ly

Sits by thee and hears and sees thee all the while soft_ly speak and

sweet_ly Smile This this deprivd my

Soul of reſt and raiſ'd ſuch tumults in my breaſt that whilſ't I gaz'd in Tranſport

Toſt my breath was gone my voice was loſt my breath was gone my Voice was

loſt.

2

My Boſom glow'd the ſubtle flame
Ran quick through all my vital frame
O'er my dim Eyes, a Darkneſs hung
My Ears with hollow murmurs rung.

In dewy Damps my Limbs were Chill'd
My Blood with gentle horrors thrill'd
My feeble pulſe forgot to play
I fainted ſunk, and died away.

For the German Flute.

Dolce

SONG

Larghetto e Affettuoſo

Si _ _ lent Nymph here ſunk to reſt, Now no more with Beau _ ty bleſt,

No fond Eye ſhall ere be found,

Tear _ leſs o'er this hal _ _ low'd ground.

2

Airy forms their wreaths ſhall bring
Forms unſeen thy dirge ſhall ſing
When rude ſtorm ſhall ſhake the Cell
Tender thought on thee ſhall dwell.

3

Lonely ſcenes ſhall thee reſtore
Lov'd till life coud charm no more
Now ſhall tears be duly ſhed

Mourn'd till pity's ſelf be dead

For the German Flute or Guitar

Sym.

Larghetto e Affettuoſo

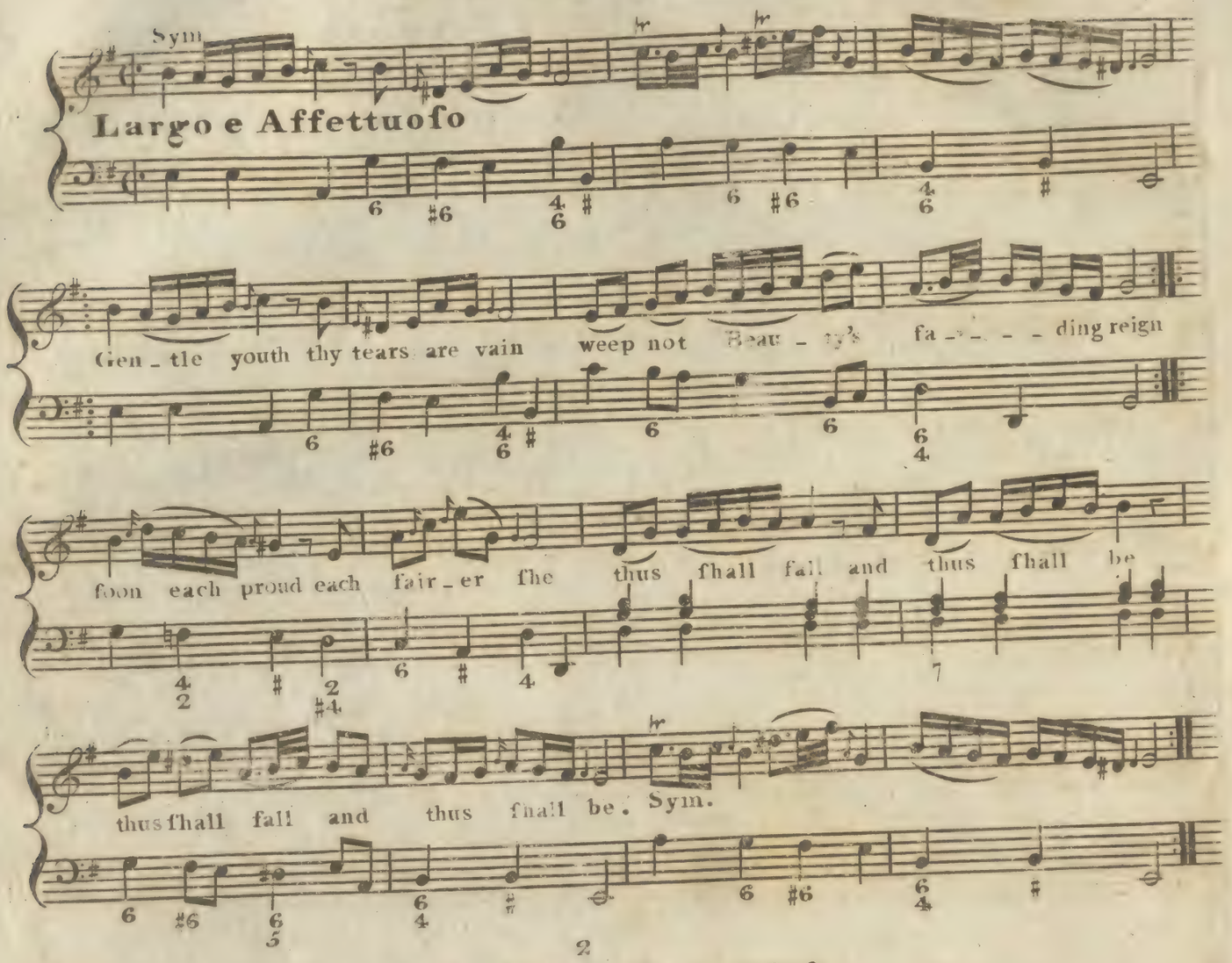
Song.

Sym.

Sym.

The Nymphs Reply

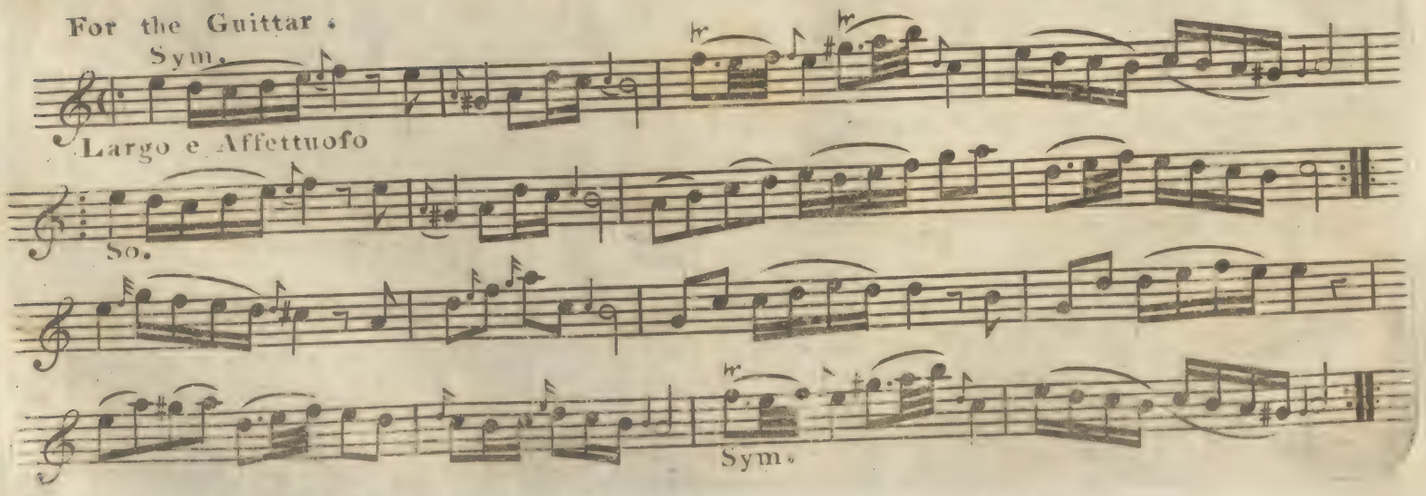
from the Tomb



2

Wou'd each Maid all Hearts pofsefs
Wou'd they prove the charms of drefs
Sweeteft robe of Virtue try
Only Fair when deckt to Die.

For the Guittar.



AIR

Dolce

Lifes ſhort moments ſtill are waſting ſorrows ſtreams a - round us flow few de - - lights are worth the Taſt - ing Vain the fleeting Joys we know few de - - lights are worth the Taſt - ing Vain the fleet - ing Joys we know. Soon each fancy'd bliſs is end - ing hope deceives and fear a - - larms. Sub - tle ſnares on Youth at - tend - ing Age on beau - ty's boasted charms Sub - tle ſnares on Youth at - tend - ing Age on beau - ty's boaſted charms. charms. Da Capo

Pia. Pia. Pia. Pia.

1st 2d 1st 2d

A FAVORITE SONG

The following words were attempted from the Scene of Jeſsica and Lorenzo, on ſeeing a Beautifull Moonlight painted by Iohn Taylor Eſq. of Bath, and are adapted to the Celebrated Air in Handels Leſsons

Song

Harpd.

How to gentle love In__viting; thus when night ſoft ſtillneſs keeps; how yon ſilver'd bank de_lighting; where the moonlight ſweetly ſleeps; Through ſuch calm ſe_rene__ly flowing ſoothing ſounds will melt and die ſilence her kind aid be_ſtowing, woo's the hand of Harmo_ny.

2

Nights chaſte Beauty thus Admiring
Love his pureſt bliſs may find
When the Lutes ſoft touch inſpiring
Steals her Rapture oer the mind

Go thou ſullen ſoul unfeeling
Muſics kind perſuaſive art
Righteous Joys ſweet ſtrains revealing
Heav'ns own Tranſports ſeize the heart

For the German Flute or Guitar.

THE QUAKERS WEDDING

A Catch for three Voices

Slow

1 Sif_ter! Sif_ter! oh fay doſt thou doſt thou af_fection me

2 Yea, yea, yea! ve_ri_ _ _ ly I

3 Come come take her to thy bo_ſom man!

fay doſt thou doſt thou af_fection me doſt thou faithful_ _ ly. 2

do ve_ri_ _ ly I do moſt mighti_ _ ly. 3

take her to thy bo_ſom man left the maiden die. 1

ISABEL

A Catch for three Voices

1 Ye ſweet glid_ing ſtreams now Joy_leſs fare_ _ well can

2 Not Shepherds ſoft ſonnet my Sor_rows can quell what's

3 Be ſtill then my Heart un_ _ bleſt muſt I dwell till

Foun_tains yield plea_ſure yet want If_ _ _a_ _ _ _ bel. 2

Mu_ _ ſick un_ _ _ grac'd by my fair If_ _ _a_ _ _ _ bel. 3

Snatch'd to the Skies I meet If_ _ _a_ _ _ _ bel. 1

A CATCH for three Voices

King Charles being at Crambo with his Companions began in Latin - In Mare micat Piſcis
D: of Buckingham replied - In Water Fire hiſses
L^d: Dorſet rejoyn'd - Oh what a ſtrange thing this is

1 In Mare micat Piſcis micat piſcis micat piſcis piſcis

2 In water water fire hiſses fire hiſses fire

3 Oh Oh what a ſtrange thing what a ſtrange thing what a ſtrange thing what a

Baſs

piſcis In Mare Mare micat piſcis micat micat piſcis

hiſses In water water fire fire hiſses fire fire hiſses hiſses

ſtrange thing Oh Oh what a ſtrange thing ſtrange ſtrange Oh what a ſtrange thing this is

A CATCH for three Voices

Larghetto

1 Oh that I had wings like a Dove then wou'd I flee a -

2 Oh that I - had wings like a Dove then wou'd I flee a -

3 Then wou'd I flee a - - way flee a - - - way Oh

Pia.

- way then wou'd I flee a - way and be and be at Reſt and be and be at Reſt.

way then wou'd I flee a - way and be and be at Reſt - - - and be at Reſt.

Then wou'd I flee a - - way and be and be at Reſt.

DUETTINO

NB. TARTINI has remark'd that the Arithmetical Cadence is adapted to soft Plaintive Expression As Obfervations of this kind are not attended to by Compofers in general, It is pity the Different Effects fhoud be fo much Neglected as they are for want of able Mafters examining with Accuracy the properties of Particular fimple Harmonies differently Conftructed.

Larghetto

Come gen - tle Mufe lull me to Reft with

Come gen - tle Mufe lull me to Reft with

fome fweet Har - mo - - ny ny my wail - ing Sor - rows

fome fweet Har - mo - - ny ny my wail - ing Sor - rows

now fhall keep thy footh - ing Com - - pa - ny. my ny

now fhall keep thy footh - ing Com - - pa - ny. my ny

2

Ah cruel Love begone a while
Thou feeft my Heavinefs
Sweet Beauty's born but to beguile
My Heart of Happinefs.

3

Ye Vifsons of the Night unfold
What fate fhall be my friend
Her Love fhall Phillis ftill withhold
Or Death her Colin end.

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Mother Shipton	5	6
Padlock	6	0
Palace of Mirth	2	0
Peep behind the Curtain	1	0
Pharnaces	9	0
Poetry Revels	2	0
Poor Valentine & Portrait each	6	0
Quaker	6	0
Recruiting Serjeant	6	0
Royal Merchant	9	0
— Pastoral	27	0
— Shepherd	9	0
School for Fathers	10	6
Seraglio	6	0
Shakespeare's Ode	1	0
Sylphs	1	0
Theatrical Candidates	5	0
The Miller's Daughter	1	0
Thomas & Sally	1	0
Tom Jones	10	0
Tom Thumb	2	0
Triple Portsmouth	2	0
Two Misers	6	0
Vineyard Revels	2	0
Waterman	3	0
Wedding Ring	7	6
Wilkes &c	2	0

A Third Collection of TRIOS, DUETTS, SINGLE SONGS & ROTA.S

selected from Authentic M.S.S.

of the Author of

"Turn Fair Clora,
How sweet in the Woodlands,
The Egyptian Love Song,
Sing Old Rose,"

& other favorite Peices.

Pr. 7/6

LONDON
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D1525/5
rcma 16787

The Subject of the following TRIO was given by a little Dog Accidentally Striking the Harpſichord with his Feet and made into a fugue.

Cantandum mî JUBA jubes reno vare Laborem.

Gen-tle Airs ſweet Joys ſweet

Gen-tle Airs ſweet Joys ſweet Joys im- -part Joys im-

Gen-tle

Joys im-part Joys im- -part Balm to heal the

-part Balm to heal to heal the wound-ed Mind Soothing

Airs ſweet Joys im-part Balm to heal the wound-ed Mind Soothing

wounded Mind Soothing Sounds re- -lieve re- -lieve the

Sounds re- -lieve re- -lieve the Heart Soothing Sounds re-

Sounds re- -lieve the Heart Soothing Sounds re- -lieve re- -lieve the

Heart Sorrows here their Com-fort find their Com- -fort find Muſic

-lieve the Heart Sorrows here their Com- -fort Com- -fort find Muſic

Heart Sorrows here Sorrows here their Com- -fort Com-fort find

ſtill thy Charms dif- -pence ſtill thy Charms dif- -pence thy

ſtill Muſic ſtill thy Charms diſpence ſtill thy Charms dif- -pence

Muſic ſtill thy Charms dif- -pence thy

Charms dif - pence Still this Vale Still this Vale of Tears at- -tend Still this

ſtill thy Charms diſpence Still this Vale of Tears at- -tend Still this

Charms dif - pence Still this Vale Still this Vale of Tears at- -tend Still this

Vale of Tears this Vale of Tears at - - tend Lead to

Vale of Tears at- - tend Lead to chear - full In - -no -

Vale of Tears at- -tend Lead to chear - full In - -no- -cence to

chearfull In- -no- -cence Reaſons Aid and Vir- -tues

- cence Lead to chear - full In- -no - cence Reaſons Aid Reaſons Aid and

chearfull In- -no - cence Reaſons Aid Reaſons Aid Reaſons Aid and

Vir- -tues Friend and Vir- - -tues Friend

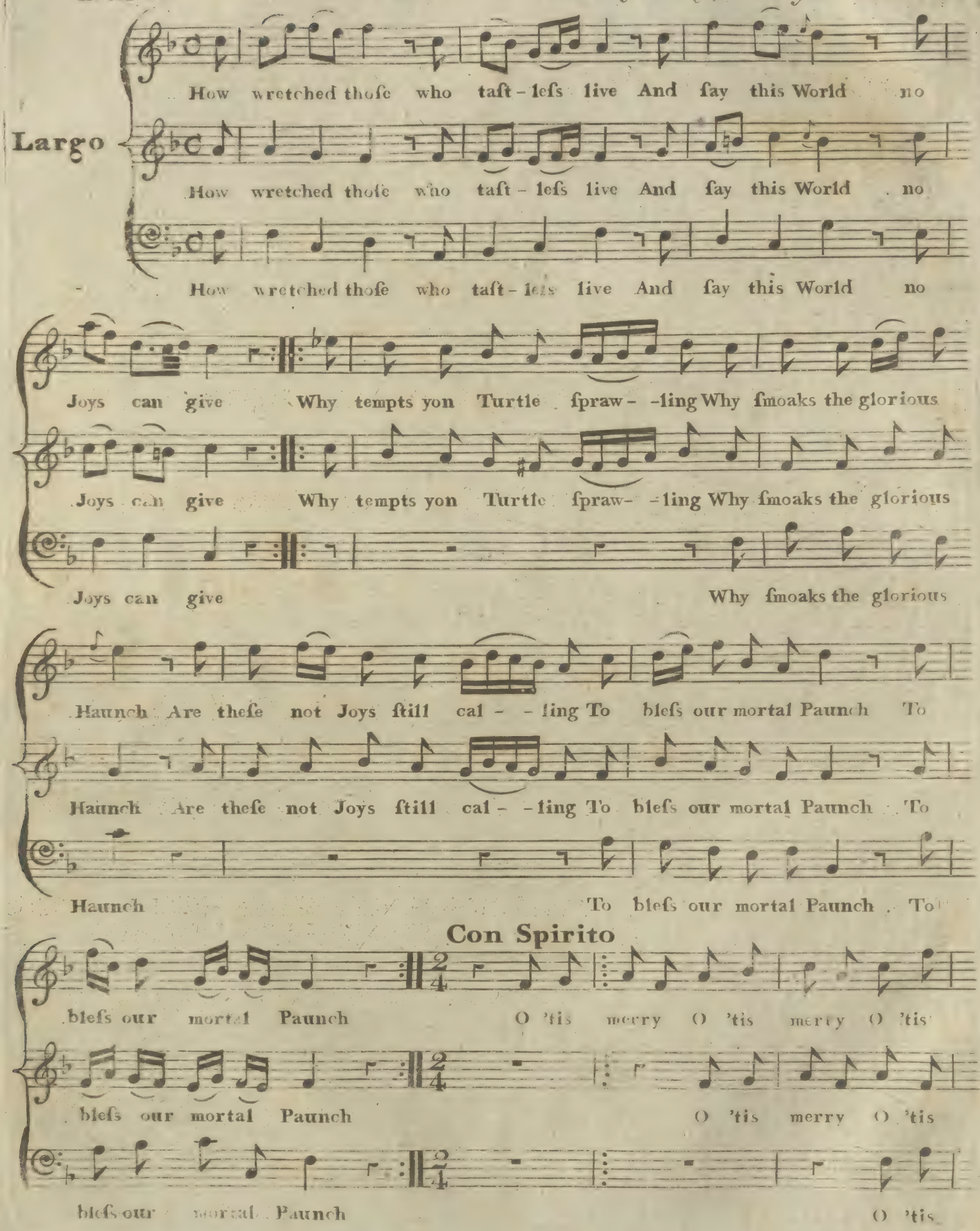
Vir- tues Friend and Vir- - -tues Friend

Vir- -tues Friend and Vir- - tues Friend

The Alderman's Thumb

A Favorite Glee.

Price 1s. *by Henry Harrington M.D.*


Largo
How wretched thoſe who taſt-leſs live And ſay this World no
How wretched thoſe who taſt-leſs live And ſay this World no
How wretched thoſe who taſt-leſs live And ſay this World no
Joys can give Why tempts yon Turtle ſpraw- -ling Why ſmoaks the glorious
Joys can give Why tempts yon Turtle ſpraw- -ling Why ſmoaks the glorious
Joys can give Why ſmoaks the glorious
Haunch Are theſe not Joys ſtill cal- -ling To bleſs our mortal Paunch To
Haunch Are theſe not Joys ſtill cal- -ling To bleſs our mortal Paunch To
Haunch To bleſs our mortal Paunch To
Con Spirito
bleſs our mortal Paunch O 'tis merry O 'tis merry O 'tis
bleſs our mortal Paunch O 'tis merry O 'tis
bleſs our mortal Paunch O 'tis

London. Printed for W.M. Cabusac 196 Strand, & J.&W. Lintern Bath.

merry in the Hall When the Beards wag all When the Beards wag all What a

merry in the Hall When the Beards When the Beards wag all

merry in the Hall When the Beards When the Beards wag all What a

Noiſe and what a Din How they glitter round the Chin Give me Fowl give me

How they glitter round the Chin Give me Fowl and give me

Noiſe and what a Din Give me Fowl and give me

Fiſh Now for ſome of that nice Diſh Cut me this cut me that Send me

Fiſh Now for ſome of that nice Diſh Cut me this and cut me that Send me

Fiſh Cut me this Sir cut me that Send me

1 2

Cruſt and ſend me Fat more Fat more Fat O 'tis Fat Some for

Cruſt and ſend me Fat more Fat more Fat Fat

Cruſt ſend me Fat more Fat more Fat Fat

Titbits pulling hawling Legs Wings Breaſt Head Some for Liquor ſcolding bawling Hock

pulling hawling Legs Wings Breaſt Head ſcolding bawling Hock

pulling hawling ſcolding bawling

Port White Red Here 'tis cramming cutting flaſhing There the Greaſe & Gravy ſplaſhing Look

Port White Red Here 'tis cramming cutting flaſhing There the Greaſe & Gravy ſplaſhing Look

Here 'tis cramming cutting flaſhing There the Greaſe & Gravy ſplaſhing Look

Sir what you've done Zouns Sir you've cut off the Aldermans Thumb

Sir what you've done Zouns Sir you've cut off the Aldermans Thumb Ad Libitum

Sir what you've done Zouns Sir you've cut off the Aldermans Thumb Oh my

A Tempo

Zouns Sir you've cut off the Aldermans

Zouns Sir you've cut off the Aldermans

Thumb my Thumb Oh my Thumb my Thumb Zouns Sir you've cut of the Aldermans

Thumb O 'tis merry O 'tis merry O 'tis merry in the Hall Some for Hall

Thumb O 'tis merry O 'tis merry in the Hall Hall

Thumb O 'tis merry in the Hall Hall

The EPICUREAN TOAST

for 3 Voices to be Sung after Dinner.

CARPE DIEM

by Henry Harrington M.D.

Ev ² ry Hour ſome Pleaſure flies What is thought but Pain Pain and

Ev ² ry Hour ſome Pleaſure flies What is thought but Pain Pain and

Ev ² ry Hour ſome Pleaſure flies What is thought but Pain Pain and

Sorrow What is thought but Pain and Sorrow but Pain and Sorrow Let

Sorrow What is thought but Pain and Sorrow but Pain and Sorrow Let

Sorrow What what is thought but Pain and Sorrow but Pain and Sorrow

him who wiſhes to be wiſe Live on to day and think think to morrow Let

him who wiſhes to be wiſe Live on to day and think think to morrow

who wiſhes to be wiſe Live on to day and think think to morrow

him who wiſhes Let him who wiſhes who wiſhes to be wiſe For Live on to

Live on to day Live on to Day who wiſhes to be wiſe Live on to

Live on to day Live on to Day who wiſhes to be wiſe For Live on to

day and think think to morrow think on to morrow

day and think think to morrow think think to morrow

day and think think to morrow think think to morrow.

TRIO

Dolce

Lifes ſhort Moments ſtill are waſting Sorrows ſtreams a - round us flow

Lifes ſhort Moments ſtill are waſting Sorrows ſtreams a - round us flow

Lifes ſhort Moments ſtill are waſting Sorrows ſtreams a - round us flow

Few delights are worth the taſting Vain the fleeting Joys we know Few delights are

Few delights are worth the taſting Vain the fleeting Joys we know Few delights are

Few delights are worth the taſting Vain the fleeting Joys we know are

worth the taſting Vain the fleet - ing Joys we know Soon each fancy'd Bliſs is ending

worth the taſting Vain the fleet - ing Joys we know Soon each fancy'd Bliſs is ending

worth the taſting Vain the fleet - ing Joys we know Soon each fancy'd Bliſs is ending

Hope deceives and Fear a - larms Subtle Snares on Youth at - tending Age on Beautys

Hope deceives and Fear a - larms Subtle Snares on Youth at - tending Age on Beautys

Hope deceives and Fear a - larms Subtle Snares on Youth at - tending Age on Beautys

boaſted Charms Subtle Snares on Youth at - tending Age on Beautys boaſted Charms

boaſted Charms Subtle Snares on Youth at - tending Age on Beautys boaſted Charms

boaſted Charms on Youth at - tending Age on Beautys boaſted Charms

The BATH TOAST

To Delia fill the ſprightly Wine The Healths en-gag-ing and divine O're

To Delia fill the ſprightly Wine The Healths en-gag-ing and divine O're

To Delia fill the ſprightly Wine The Healths en-gag-ing and divine O're

ev-ry Heart this Toaſt ſhall reign Whoſe Eyes out ſparkle bright Champain Whoſe Eyes out

ev-ry Heart this Toaſt ſhall reign Whoſe Eyes out ſparkle bright Champain Whoſe Eyes out

ev-ry Heart this Toaſt ſhall reign Whoſe Eyes out ſparkle bright Champain Whoſe Eyes out

ſpar-kle bright Champain Let pureſt Odours ſcent the Air And Wreaths of Ro-ſe's

ſpar-kle bright Champain Let pureſt Odours ſcent the Air And Wreaths of Ro-ſe's

ſpar-kle bright Champain Let pureſt Odours ſcent the Air And Wreaths of Ro-ſe's

bind our Hair In her chaſte Lips theſe bluſhing lie And thoſe her gen-tle Sighs ſup-

bind our Hair In her chaſte Lips theſe bluſhing lie And thoſe her gen-tle Sighs ſup-

bind our Hair In her chaſte Lips and bluſhing lie And thoſe her gen-tle Sighs ſup-

-ply her gentle Sighs her gentle Sighs And thoſe her gen-tle Sighs ſupply

-ply her gentle Sighs her gentle Sighs And thoſe her gen-tle Sighs ſupply

-ply her gentle Sighs her gentle Sighs And thoſe her gen-tle Sighs ſupply

The Mynſtrells Song in Rowlies Poems 1460

by Henry Harrington, M.D.

O Synge un- -to mie Rounde- -laie O droppe the bry- -nie

O Synge un- -to mie Rounde- -laie O droppe the bry- -nie

O Synge un- -to mi Rounde- -laie O droppe the bry- nie

Teare wyth mee Daunce ne mo atte hal- lie daie Lyke a runnynge runnynge

Teare wyth mee Daunce ne mo atte hal- lie daie Lyke a runnynge runnynge

Teare wyth mee Daunce ne mo atte hal- lie daie Lyke a runnynge runnynge

Ry- -ver bee Mie Love-ys dedde Gon to hys Dethe Bedde Al under the Wyllowe the

Ry- -ver bee Mie Love-ys dedde Gon to hys Dethe Bedde Al under the Wyllowe the

Ry- ver bee Mie Love-ys dedde Gon to hys Dethe Bedde Al under the Wyllowe the

Wyl- lowe Tree Mie Love-ys dedde Gon to hys Dethe Bedde Al under the Wyllowe the

Wyl- lowe Tree Mie Love-ys dedde Gon to hys Dethe Bedde Al under the Wyllows the

Wyl- lowe Tree Gon to hys Dethe Bedde Al under the Wyllows the

Wyl- lowe Tree to his Dethe Bedde gon to his Dethe Bedde gon

Wyl- lowe Tree to his Dethe Bedde gon to his Dethe Bedde gon

Wyllowe Tree gon gon gon gon

HYMN for 3 Voices

How hap-py the Soul is that ta-keth her Flight From Torment to

How hap-py the Soul is that ta-keth her Flight to

How hap-py the Soul is that ta-keth her Flight From Torment to

Glo-ry From Darkneſs to Light For e-ver enrapturd to

Glo-ry From Darkneſs to Light

Glo-ry From Darkneſs to Light What Pleaſure for e-ver enrapturd to

prove With the Bleſt in ſweet Tranſports of Praiſe and pure Love How happy How

With the Bleſt in ſweet Tranſports of Praiſe and pure Love How happy How

prove ſweet Tranſports of Praiſe and pure Love How happy How

hap-py With the bleſt in ſweet Tranſports of Praiſe and pure Love pure

hap-py With the bleſt in ſweet Tranſports of Praiſe and pure Love pure

hap-py ſweet Tranſports of Praiſe and pure Love pure

For Adagio e Piano

Love In the Tranſports of Praiſe and pure Love Praiſe and pure Love

Love In the Tranſports of Praiſe and pure Love Praiſe and pure Love

Love In the Tranſports of Praiſe and pure Love Praiſe and pure Love

Addreſs to the Sons of Harmony.

Price 1s.

A Glee.

by Henry Harrington M.D.

Learn gentle Sons of Mu - ſies Art Tho high or low you

Learn gentle Sons Tho high or low you

Learn gentle Sons of Mu - - ſies Art Tho high or low you

take your Part The Te - nor of all Time but flows To make in

take your Part The Te - nor of all Time but

take your Part The Te - nor of all Time but flows To make in

Death one ſo - lemn Cloſe To make in Death one ſo - - lemn Cloſe

flows To make To make in Death one ſo - - lemn Cloſe

Death one ſo - lemn Cloſe To make in Death one ſo - - lemn Cloſe

Life's but a ſhort hard Fugue but a ſhort hard

Life's but a ſhort hard Fugue at beſt Life's but a ſhort hard

Life's but a ſhort hard Fugue at beſt but a ſhort hard

London Printed for W.M. Cabusac, 196 Strand, & J. & W. Linton, Bath.

Fugue at beſt Soon ſoon in the Grave all keep their Reſt Soon ſoon in the

Fugue at beſt in the Grave all keep their Reſt in the

Fugue at beſt in the Grave all keep their Reſt in the

Grave all keep their Reſt How ſweet then ſcor'd his work ſhall be Who.

Grave all keep their Reſt How ſweet then ſcor'd his work ſhall be Who.

Grave all keep their Reſt How ſweet then ſcor'd his work ſhall be Who.

makes his Point Who makes his Point E - - ter - ni - - ty Who

makes his Point Who makes his Point E - - ter - ni - - ty

makes his Point who makes his Point E - ter - ni - - ty

makes his Point makes his Point E - - ter - ni - ty

Who makes makes his Point E - - ter - ni - ty

E - - ter - ni - ty

A Stammering GLEE for 3 Voices

A Man in haſte enquires for Goody Groaner the Midwife and finds two ſtuttring perſons who put him in a paſsion by their long delay

Price 1s *by Henry Harrington M.D.*

O Sir can you tell O Sir can you tell Where Old Goody Groaner the

Midwife do dwell Goody Groaner the Midwife the Midwife do

Who who who who who who Sir Who who who who Sir

dwell Where where pray Sir where Pray do Sir do Sir

who

I I I I I I will te - te - te - te - tell you you you you you Sir

do Sir be quick Sir be quick Sir My Wife Sir is Sick Sir be quick Sir

She She She do li - li - li - li - live She do do do do

you Sir no no

My Wife Sir is Sick Sir is Sick Sir be quick be quick be quick I pray Sir pray Sir

live She do do do do live She do live She do do do do live Sir live Sir O O

no no Sir Old Old Goody Gro-groner is gone gone go - - - ne gone

London, Printed & Sold by W.M. Cabusac 196 Strand, & Messrs. Linton's, Bath.

be quick I pray quick quick Zouns zouns you'll be all

O-O-O-O-ver the way O-O - O-O-ver the way Sir Stay Stay

go - go-gone They Say Sir no no no no Sir no no no no no no no no gone They

Day Sir Zouns zouns you'll be all Day Sir Poor Jenny is bad Sir

ſtay Sir Stay ſtay ſtay Sir I I I Sir will

ſay Sir no no no no no no no no gone They ſay Sir

Poor Jenny is bad Sir ſuch Stuttering ſuch Sputtering ſuch Stammering

tell by by and by Sir will te-te-te- te- -tell will te - te - te - - te -

no no no he he he do Lye Sir do

Such Hammering twill make a Man Mad Sir make a Man make a Man Mad Sir

tell I will tell tell by and by Sir by and by Sir I will

Lye Lye Lye do Lye Sir he do do do

twill make a Man Mad Sir Zouns, zouns, &c.

te te tell by and by Sir by by by by and by Sir by Sir by and by Sir

he he he do Lye Sir he he do Lye Sir do do Lye Lye Sir

A Favorite Glee

Price 1s. *by Henry Harrington M.D.*

At the Close of the Day as we drive to the Fold Oh how

Moderato as we drive to the Fold Oh how

Oh how

sweet are the Cries of the Young and the Old Ba - - a Ba -

sweet are the Cries of the Young and the Old Baa

sweet are the Cries of the Young and the Old Baa Baa

- a Ba - - a Sweet the Blea- -tings of our Fold

Baa Baa Sweet the Blea- -tings of our Fold Ba -

Baa Baa Baa Sweet the Blea- -tings of our Fold

Baa Baa Baa Sweet the Blea- -tings of our Fold

- a Ba - - a Ba - - a Sweet the Blea- -tings of our Fold

Baa Baa Baa Sweet the Blea- -tings of our Fold

London. Printed for W.M. Cabusac 196 Strand & J.S.W. Linton Bath.

On the ſmooth nibbled Lawn how they fro-lick how they

On the ſmooth nibbled Lawn how they fro-lick how they

how they fro-lick how they

play To the merry merry Pipe how they wanton out the Day With our

play To the merry merry Pipe how they wanton out the Day With our

play how they wanton out the Day With our

pretty pretty Lambkins how happy happy we Such Sounds to

pretty pretty Lambkins how happy happy we

pretty pretty Lambkins how happy happy we Such

hear ſuch ſports ſuch ſports to ſee

ſuch ſports ſuch ſports to ſee Da Capo

Sounds to hear ſuch ſports to ſee

ELOISA TO ABELARD

Largo E Pia Sempre

Hap - py the Ho - - ly Vef - - tals Lot Re - mote from

Hap - py the Ho - - ly Vef - - tals Lot Re - - mote from

Hap - py the Ho - - ly Vef - - tals Lot Re - - mote from

Guilt the World for - - got Ac - - cep - - ted Prayer each Thought re -

Guilt the World for - - got Ac - - cep - - ted Prayer each Thought re -

Guilt the World for - got Ac - - cep - - ted Prayer each Thought re -

- ſign'd In pi - - ous ſtill - neſs Reſts her Mind In pi - - ous

- ſign'd In pi - - ous ſtill - neſs Reſts her Mind In pi - - ous

- ſign'd In pi - - ous ſtill - neſs Reſts her Mind In pi - - ous

ſtillneſs Reſts her Mind Sweet ſa - ving grace ſe - - rene - - ly

ſtillneſs Reſts her Mind Sweet ſa - ving grace ſe - - rene - - ly

ſtillneſs Reſts her Mind Sweet ſa - ving grace ſe - - rene - - ly

beams And An- -gels whiſper Gold- -- -en Dreams In

beams And An- -gels whiſper Gold- -- -en Dreams In

beams And An- -gels whiſper Gold- -- -en Dreams In

Viſ- -ions of E- -ter - nal Day To heavn - ly Harps ſhe

Viſ - ions of E- -ter - nal Day To heavn - ly Harps ſhe

Viſ - ions of E- -ter - nal Day To heavn - ly Harps ſhe

dies a- -way To heavn - ly Harps ſhe dies a- -way

dies a- -way To heavn - ly Harps ſhe dies a- -way

dies a- -way To heavn - ly Harps ſhe dies a - way dies a -

Pia Pianis

dies dies dies a- -way

Pia Pianis

dies dies dies a- -way

-way dies dies a- -way

The following Elegant Lines were written on Mr Jackson of Exeter by the Author of Lyric Odes 1784

Affettuoſo

En - chant - ing Harmoniſt the Art the Art is thine Unmatch'd to

En - chant - - ing Harmoniſt the Art the Art is thine

pour to pour the Soul - - diſ - ſol - ving Air That ſeems Poor weeping

to pour the Soul - - diſ - ſol - - ving Air Poor weeping

weeping Virtues Hymn di - - vine Soothing the wounded Boſom the wounded

weeping Virtues Hymn di - - vine Soothing the wounded Boſom the wounded

Bo - - ſom of deſ - - pair Soothing the wounded wounded Boſom of deſ - -

Bo - - ſom of deſ - - pair Soothing the wounded wounded Boſom of deſ - -

- pair O ſay - - what Minſtrel of the Skies hath giv'n To pour the

- pair O ſay what Minſtrel of the Skies hath giv'n

Dirge to pour the Dirge ſo Muſi - cal - ly lorn De - - clare hath Dove Eyed

to pour the Dirge ſo Muſi - cal - ly lorn hath Dove Eyed

Dove Eyed Pi - - ty left left her Heav'n And lent - - thy hap - py

Dove Eyed Pi - - ty left left her Heav'n And lent thy hap - py

Hand thy happy Hand her Lyre to mourn And lent thy happy happy.

Hand thy happy Hand her Lyre to mourn And lent thy happy happy.

Hand - - her Lyre to mourn So ſad thy

Hand - - her Lyre to mourn So ſad thy

Songs of hopeleſs hopeleſs Hearts com - - plain Love from his Cyprian Cyprian

Songs of hopeleſs hopeleſs Hearts com - - plain his Cyprian

Iſle - prepares prepares to fly He haſtes he haſtes to

Iſle - prepares prepares to fly He haſtes to

liſten to thy ten - der tender ſtrain And learn - - from thee to

liſten to thy ten - der tender ſtrain And learn from thee to

breath from thee to breath a ſweeter ſigh And learn from thee to

breath from thee to breath a ſweeter ſigh And learn from thee to

breath a ſweeter ſweet - er ſigh

breath a ſweeter ſweet - er ſigh

DUO — Venus to Adonis

Tranſlated from the Greek of MOSCHUS

Moderato

Wake wake my A- -do- -nis Wake wake my A - do-nis do not

Wake wake my A - do - nis Wake my A - do-nis do not

do not die do not do not die For one dear Life did

do not die my A- -do- -nis do not die For one dear

both did both ſup- -ply did both did both ſup- -ply Wake wake my A -

Life did both did both ſup - ply Wake wake my A- -do - -nis

- -do - nis do not die Where where are thy wan- -ton Wiles thy

do not do not die Where where are thy wan- -ton

pleaſing Smiles Where are thy wan - -ton Wiles Where thy Fears thy Frowns

wan - ton Wiles Where are thy wan - ton Wiles thy Fears thy

- - thy Smiles thy pleaſing Smiles thy plea - ſing Smiles A - -las In

Frowns thy plea- -ſing Smiles thy plea - ſing Smiles In

vain for Smiles I call Since cruel cruel Death Since cruel cruel ..

vain for Smiles I call Since cruel cruel Death Since

Death hath ſnatch'd them all Yet ſweet - neſs dwells up -

cruel Death hath ſnatch'd them all Yet ſweet- -neſs

on that Face Yet ſweet - neſs dwells up - - on that Face .

dwells up - - on that Face yet dwells up- - on that Face .

Death in thoſe Looks it - - - ſelf hath Grace Death Death in thoſe

Death in thoſe Looks it - - ſelf hath Grace in thoſe Looks . it-

looks it - ſelf hath Grace Death Death in thoſe Looks it - ſelf

ſelf hath Grace it - - ſelf hath Grace in thoſe Looks it

- - hath Grace hath Grace Death in thoſe Looks thoſe Looks it

ſelf it - ſelf hath Grace Death in thoſe Looks thoſe Looks it

ſelf hath Grace

ſelf hath Grace

DUETTO

Sweet are the Banks when Spring Perfumes The Ver- -dant Plant and

The Ver- -dant Plant and

laugh - ing Flow'rs Fragrant the Vi-'-let as it blows and ſweet the

laugh-ing Flow'rs Fragrant the Vi-'-let as it blows and ſweet the

Bloſsoms af- -ter Showrs Sweet is the ſoft re - freſh - ing Breeze when

Bloſsoms af- -ter Showrs Sweet is the ſoft re - freſh - ing Breeze when

waft- -ing through the Spi - cy Grove But oh how ſweeter But oh how

waft- -ing through the Spi - cy Grove But oh how

ſweeter how far than thoſe are the dear Smiles of her I Love

ſweeter how far than thoſe are the dear Smiles of her I Love

PSALM XLII For two Voices

As Pants the Hart for cool- - -ing Streams When

As Pants the Hart for cool- - -ing Streams When

hea- - -ted in the Chace So longs my Soul for

hea- - -ted in the Chace So longs my Soul for

thee O God And thy re- -fresh- -ing Grace For

thee O God And thy re- -fresh- -ing Grace For

thee O God the liv- -ing God my thirf- - -ty

thee O God the liv- -ing God my thirf- - -ty

:S:

Soul doth pine Oh when ſhall I be- -hold- - thy

:S:

Soul doth pine ſhall I be- -hold thy

:S:

Face thou Ma- -jef- -ty Di- -vine

:S:

Face thou Ma- -jef- -ty Di- -vine

HEIGH HO!

Old ſimple Words to a new ſimple Tune

Where ſhall an hap- -leſs Shepherd find His cru- -el Maid who

once was kind Sweet then my Joys as Heart could know But

Pia

Ah how changd for Sighs and Woe Heigh- ho! Heigh- -ho!

Pia

Sym

Oh the fickle the fickle State of Lo-vers How per-plex'd with Hopes and

Fears This Day ſweeteſt ſweeteſt Joy diſ- -co- -vers But to- -morrows

drown'd in Tears Whats a Lovers Life but April's motly Weather Tis

Rain Rain and Sunſhine Tis Rain Rain and Sunſhine Tis Rain Rain and

Sunſhine both to - - ge - ther When with Smiles the Fairs com -

- ply - ing Oh what Tranſports fills fills the Heart But with

cruel cruel Frowns de - - ny - ing Fate cannot ſend us greater greater

Smart In our wretched Breaſt ſtill ſtill doth dwell A ve - ry ve - ry

Heav'n or a very very Hell A very very Heav'n or a very very

Hell Sym

AIR SOLITUDE

Dolce

From glar - - ing Show and gid - - dy Noiſe Thoſe plea- -ſures Thoſe

plea- -ſures of the Vain Take me ye ſoft ye ſi- - - lent

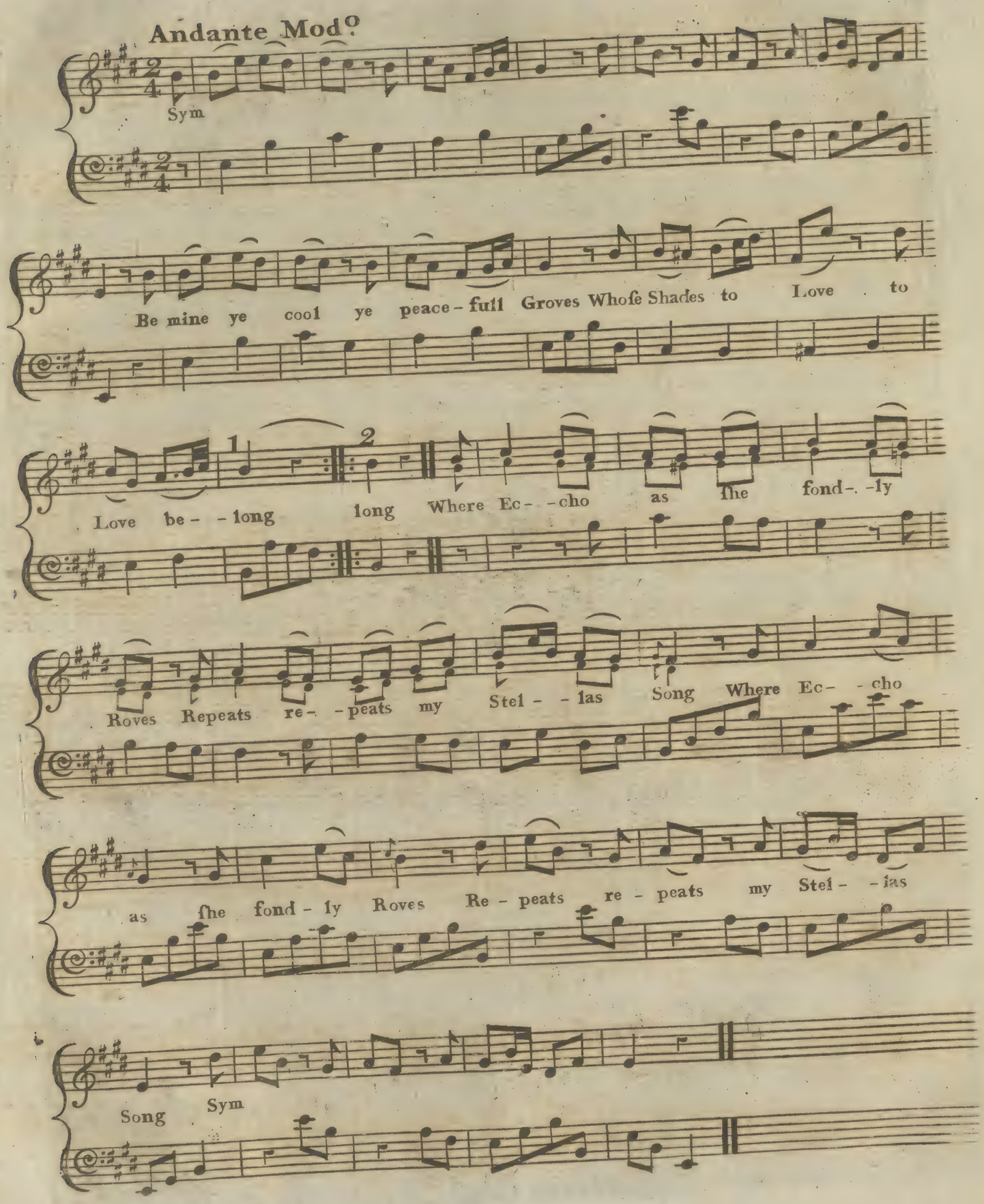
Joys Take me to your Re - - treats a - gain Ye ſoft ye

ſi - lent ye ſi- - - lent Joys Take me to your Re - -

- treats a- -gain Ye ſof ye ſilent Joys Take me to your re -

- treats a- - gain

ECCHO


Andante Mod.o
Sym
Be mine ye cool ye peace-full Groves Whose Shades to Love to
Love be- -long long Where Ec- -cho as the fond-. -ly
Roves Repeats re- -peats my Stel- -las Song Where Ec- -cho
as the fond-ly Roves Re-peats re-peats my Stel- -las
Song Sym

SONG

Allegro Moderato

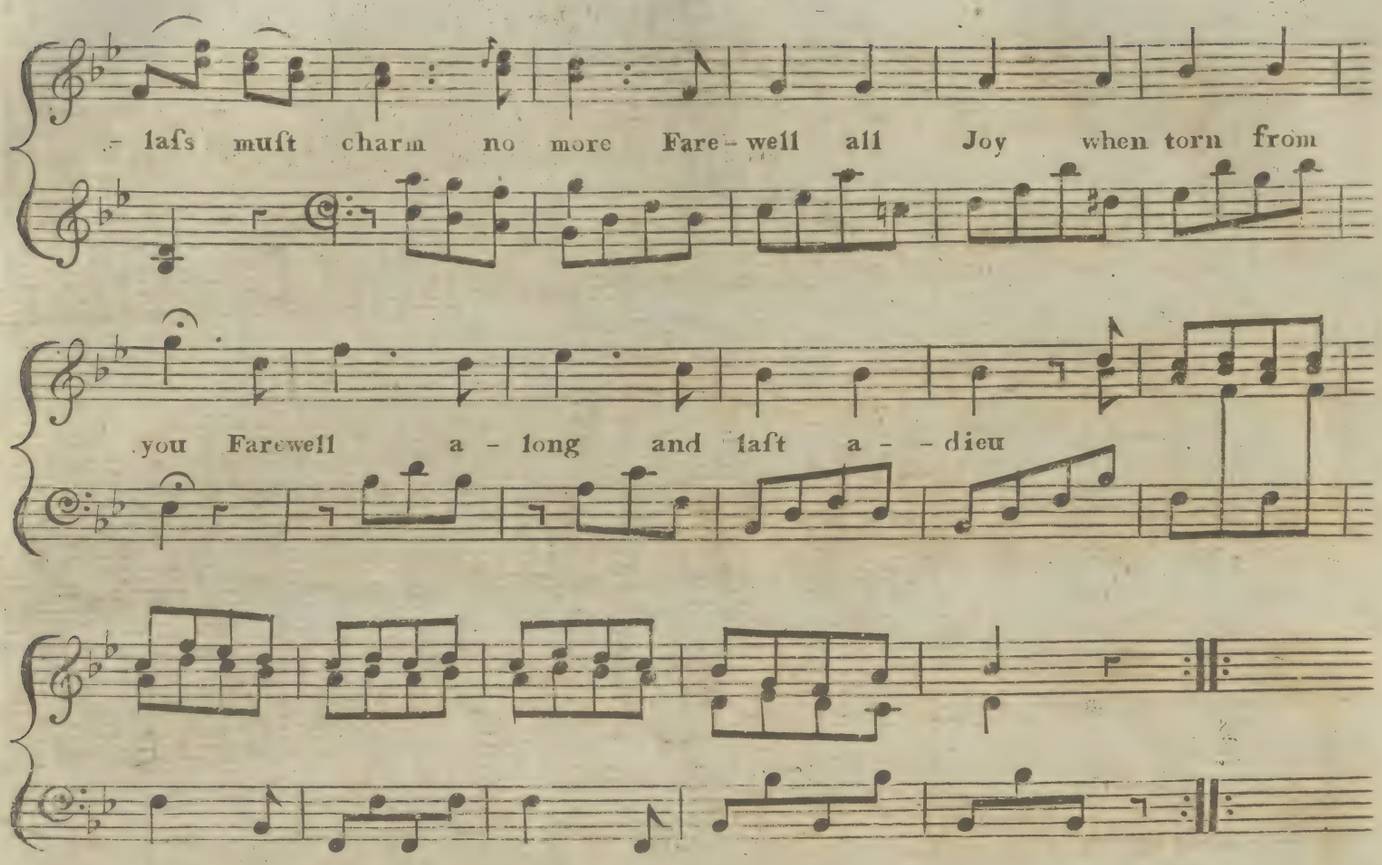
How blithe-ſome were we wont to

Rove By ver- -dant Hill or ſha- -dy Grove Then all was

Joy- -ous all was Young And Years un- -heed- -ed roll'd a-

-long

But now the plea- -ſing Dream is O'er Theſe Scenes a-



Beſide the Lapſe of gliding Floods,
Or midſt the warbling of the Woods,
How bleſt my Days, my thoughts how free,
In converſe ſweet I ſtray'd with thee;
But now the pleaſing Dream is o'er,
Theſe Scenes alas muſt charm no more,
Farewell all Joy when torn from you,
Farewell a long a laſt adieu.

SONG

Larghetto e Dolce

Sym

Hush Hush fair

Stream tho' sweet - - ly flow - - ing Glide soft nor

wound - - my hope - - less Breast - - my hope - - less

Breast - Ye sooth - ing Sounds kind Peace kind Peace be -

stow - ing Come gent - - ly Lull - - my Soul my Soul to

Reſt Ye ſooth- - - ing Sounds come gently Lull - - my Soul to

Reſt - - come gently Lull my Soul to Reſt

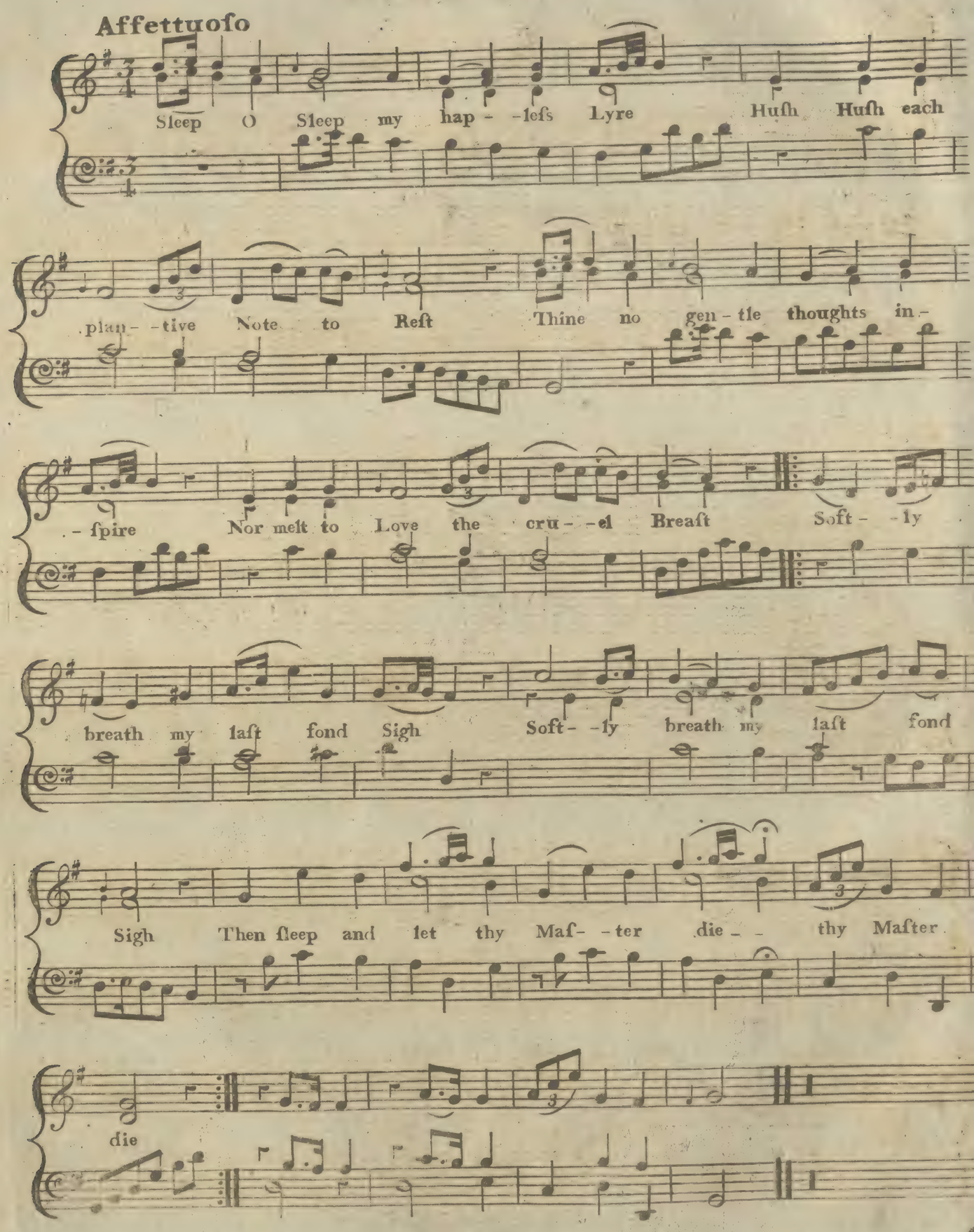
Let ſome fond

Dream - - O Sleep Re- - move The cruel cruel thought of

faith- leſs Love Re- move O Sleep the cruel thought of faithleſs faithleſs

Love the cruel thought of faithleſs Love **Da Capo**

THE LYRE


Affettuoſo
Sleep O Sleep my hap - -leſs Lyre Huſh Huſh each
plan- -tive Note to Reſt Thine no gen - tle thoughts in-
- ſpire Nor melt to Love the cru- -el Breaſt Soft - -ly
breath my laſt fond Sigh Soft- -ly breath my laſt fond
Sigh Then ſleep and let thy Maſ- -ter die - - thy Maſter
die

A ROTA

for 3 Voices

1 By the Wa-ters the Wa-ters of Ba-by-lon We ſat

2 we wept we wept ſat down ſat down and

3 When we re--mem--berd thee O Si--on thee O

down ſat down and wept ſat down and wept

wept ſat down and wept ſat down and

Si--on We re-mem-berd thee We re--mem-berd the

ſat down and wept We ſat and wept 2

wept We ſat and wept and wept 3

We re--mem-berd the O Si--on Si--on 1

A ROTA for 3 Voices

1 Daughters of Je- -ru- -ſa- -lem weep weep not for me weep

2 But weep weep But weep for yourſelves weep weep for yourſelves weep

3 And for you Children your Children And for your Children And

weep not for me weep weep not for me weep not for me

weep for your - ſelves weep weep for your - ſelves O Daughters of Je- -ruſalem

for your Children weep weep O Daughters O Daughters of Je- -ruſalem

DEATH and the LADY A Rota for 3 Voices

1 Prithee go Maſter Death never think of wooing me For as

2 Thou art old and thou art cold Thou art crooked crofs and thin And how

3 Say not ſo oh ſay not ſo for ſo great are my Charms that the

long as I have Breath will I never think of thee

ſweet- -ly how ſweetly doſt thou grin grin grin

proud - eſt of Beau ties all Sleep in my Arms

GLEE for 3 Voices

by Henry Harrington M.D.

Now we're met like Jovial Fellows, Let us do as wise Men tell us,

Let us do as wise Men tell us,

Sing old Rose and burn the Bellows; Let us do as wise Men tell us,

Sing old Rose and burn the Bellows; Let us do as wise Men tell us,

Sing old Rose and burn the Bellows;

Sing old Rose and burn the Bellows: When the Jowl with Cla - ret glows, And

Sing old Rose and burn the Bellows: And

Sing old Rose and burn the Bellows:

Wisdom shines up- -on the Nose, O then is the time to sing old Rose And

Wisdom shines up- -on the Nose, O then is the time to sing old Rose And

O then is the time to sing old Rose And

burn burn the Bellows the Bellows And burn burn the Bellows the Bellows.

burn burn the Bellows the Bellows And burn burn the Bellows the Bellows.

burn burn the Bellows the Bellows And burn burn the Bellows the Bellows.

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SONGS, DUETTS,

and other

Compositions

by

Doctor Harington

of

BATH

never before published

Studio fallente laborem

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reno 16790

To Lady Pigot

My Dear Madam

Having obtained my Father's permission to publish a few of his compositions, & knowing both your esteem for the author & your taste for his Music I have great pleasure in dedicating them to you

I am dear Madam

Your sincere friend

Susanna Isabella Thomas.

Bath

March 20th 1800.

The celebrated Sonnet of ye Poet Camoens on ye death of his Mistrefs Donna Catalina De Ataida.

{Alma Minha gentil que te patiste
{Tao cedo desta Vida descontente &c.

GLEE

Go gentle Soul fu - - premely blest, From fcenes of struggling

Go gentle Soul fu - - premely blest, From fcenes of struggling

Go gentle Soul fu - premely blest, From fcenes of struggling

Go gentle Soul fu - premely blest, From fcenes of struggling

Larghetto e Dolce

Vir - tue go, From thy immortal feat of rest, Be - hold our world of

Vir - tue go, From thy immortal feat of rest, Be - hold our world of

Virtue go, From thy immortal feat of rest, Be - hold our world of

Virtue go, From thy immortal feat of rest, Be - hold our world of

ling'ring woe If in thy blest re - pofe a - bove,

ling'ring woe If in thy blest re - pofe a - bove,

ling'ring woe Fond fan - cy still the

ling'ring woe Fond fan - cy still the

blame not ſweet Saint my ardent Love, Wont in theſe longing

blame not ſweet Saint my ardent Love, Wont in theſe longing

past ſurveys blame not ſweet Saint my ardent Love, Wont in theſe longing

past ſurveys blame not ſweet Saint my ardent Love, Wont in theſe longing

Eyes to blaze, Wont in theſe longing Eyes to blaze.

Eyes to blaze, Wont in theſe longing Eyes to blaze.

Eyes to blaze, Wont in theſe longing Eyes to blaze.

Eyes to blaze, Wont in theſe longing Eyes to blaze.

2

From Virtue's ſource if ſorrows rise,
While Tears my hopeleſs fate declare,
O justify theſe endleſs sighs,
And now prefer one gracious pray'r
Bow to that awful Hand divine,
Which made thy ſpan of life ſo brief,
His mercy ſue to ſhorten mine
And grant a ſuff'ring ſoul relief.

The Night Scene in Romeo and Juliet.

A Round for Three Voices.

1 And wilt thou begone fweet love? It was it was the Nightin-

2 Not too fast It was it was the Lark no

3 It was it was the Lark I

- gale it was the Nightingale & not the Lark thus nightly ſhe ſings on the

no it was the Lark Sweet herald of the Morn it was the Lark no

muſt be gone and live or ſtay or ſtay & die I muſt begone be

Pomgranate Tree thus nightly ſhe ſings on the Pomgranate Tree.

Nightingale it was the Lark ſweet herald of the Morn.

- gone and live or ſtay and die or ſtay and die.

When this is sung once round by the Voices the following Strain is to be sung by the Voices altogether.

Same time

Look love look look love love what envious ſtreaks in yonder yonder Eaſt do

Look love love what envious ſtreaks in yon - der Eaſt do

what envious ſtreaks in yonder yonder Eaſt

lace do lace the fev'ring Clouds Look love look love in yonder yonder Eaſt the

lace do lace the fev'ring Clouds Look love look love in yonder yonder Eaſt the

the fev'ring Clouds the

N. B. this done sing the 1st Strain thro and conclude with the Allegro on the other side.

jocund day ſtands tiptoe the jocund day ſtands tiptoe on the miſty Mountain tops on the

jocund day ſtands tiptoe the jocund day ſtands tiptoe on the miſty Mountain tops on the

jo - - cund day ſtands tiptoe on the miſty Mountain tops on the

Allegro moderato

miſty Mountain tops Then a - dieu a - dieu ſweet love good night Such

miſty Mountain tops a - dieu ſweet love good night

- miſty Mountain tops ſweet love good night

ſweet re - poſe ſuch ſweet re - poſe and reſt Come come to thy

ſuch ſweet re - poſe and reſt Come come to thy

ſuch ſweet re - poſe and reſt

heart come come to thy heart as that which fills which fills my

heart come come to thy heart as that which fills which fills my

come come to thy heart as that which fills which fills my

calando

Breaſt good night good night ſweet love good night.

Breaſt good night good night ſweet love good night.

Breaſt good night good night.

Mr. TAYLOR's Moon-light Painting exhibited by Dr. HARRINGTON's Allusion to Shakespear's Merchant of Venice. transposed from the Eye to the Ear.

SONG.

From Handels Lessons.

How to gen - tle love in - - vi - ting! Thus when

Night soft still - ness keeps! How yon sil - ver'd Bank de -

- light - ing Where the Moon - light sweet - ly sleeps.

Through such calm se - rene - ly flow - ing sooth - ing

Sym: Tenuto Vibrazione.

Sounds will melt and die - - - Si - lence

her kind aid be - - stow - ing Wooes the hand of

Har - - mo - ny.

2nd Verſe accompanied.

Violin *p*

Night's chaſte beau - ty thus ad - - mi - ring, Love his pu - reſt

bliſs may find, Whilſt the LUTE's ſoft touch in - - ſpiring,

Steals it's raptures o'er the mind Dark is the ful - len

f

Soul that feels, Not Muſic's kind per - ſuaſive art, Righteous

p *f*

Heav'n to ſuch re - veals, Not half thoſe charms that ſeize the heart.

TERZETTO.

VIOLA's account of her own conceal'd love in Shakefpear's Twelfth Night.

" My Father had a Daughter
Lov'd a Man, but never told her love
She let concealment like the Worm in the Bud
Feed on her damafk Cheek; fhe pin'd in thought,
And with a green and yellow melancholy,
She fat like Patience on a Monument,
Smiling at grief; _was not this love indeed?"

Moderato

My Father my Father my Father had a Daughter lov'd

My Father my Father had a Daughter

My Father had a Daughter lov'd

lov'd a Man lov'd lov'd a Man but never told her love her love but never told her

lov'd lov'd a Man her love her love her

lov'd a Man but never told but never told

love her love never told told her love told her love her love.

1st

love her love but never never told told her love told her love her love.

but never never told told her love told her love.

Moderato

2nd

love her love She let concealment like the Worm in the Bud

love her love She let concealment like the Worm in the Bud

love She let concealment

feed on her damaſk damaſk Cheek feed feed feed feed feed on her

feed on her damaſk damaſk Cheek feed feed feed feed feed on her

feed on her damaſk damaſk Cheek feed feed feed on her

da - maſk da - maſk Cheek. She let con - cealment

da - maſk da - maſk Cheek.

da - maſk da - maſk Cheek. She let con -

like the Worm in the Bud the Worm in the Bud feed feed feed

the Worm in the Bud feed feed feed

- cealment like the Worm the Worm in the Bud feed

feed feed on her da - maſk da - maſk Cheek Sy

feed feed on her da - maſk da - maſk Cheek.

feed feed on her da - maſk da - maſk Cheek.

Andante

She pin'd in thought pin'd pin'd in thought and with a green and yellow melan -

She pin'd in thought pin'd pin'd in thought a green and yellow melan -

She pin'd in thought pin'd pin'd in thought a green and yellow melan -

- cho - ly ſhe ſat ſhe ſat like patience like patience on a Monument ſmiling at

- cho - ly ſhe ſat like patience like patience on a Monument ſmiling at

- choly ſhe ſat like patience like patience on a Monument

grief ſmiling at grief ſmiling ſmi - ling at grief was not

grief ſmiling at grief ſmiling ſmi - ling at grief

ſmi - ling at grief at grief ſmiling ſmi - ling at grief

this love in - deed love in - deed was not this love in - deed love in -

- love in - deed love in - deed was not this love in deed love in -

Adagio e Piano

- deed was not this love in - deed love love in - deed in - deed.

- deed was not this love in - - deed love love in - deed in - deed.

was not this love in - - deed love love in - - deed - - -

THE ROSE.

Duett for two Trebles or Tenors.

The under part may be play'd an 8.ve lower on the Piano Forte.

11

How ſweet at Eve the freſh - - en'd Roſe, That

at Eve the freſh - - en'd Roſe, That

drinks that drinks the Dew - - drop Tear, How ſweet the

drinks that drinks the Dew - - drop Tear, the

balm her Breath be - - ſtows, To feaſt the joy - - ous

balm her Breath be - - ſtows, To feaſt the joy - - ous

p

Air To feaſt the joy - - ous joy - - ous Air.

p

Air To feaſt the joy - - ous joy - - ous Air.

Could love's ſad Tear thus fa - - vour'd go, Where ſweet - neſs

ſad Tear thus fa - vour'd go, Where

ſweet - neſs ſelf doth reſt Thus bid the balm of

ſweet - neſs ſelf doth reſt the balm of

pi - - ty flow, What Roſe what Roſe like thy fond

pi - - ty flow, What Roſe what Roſe like thy fond

Breaſt what Roſe like thy fond Breaſt fond Breaſt.

p

Breaſt what Roſe like thy fond Breaſt fond Breaſt.

p

An AIR from Handel's Lesſons; uſually accompanied when sung with one of the Variations to it.

The Ro - ſe's life is one ſhort Day, Her
The Ro - ſe's life is one ſhort Day, Her
The Ro - ſe's life is one ſhort Day, Her

Bloſ - - soms pledge her ſure ſure de - - cay, In
Bloſ - - soms pledge her ſure ſure de - - cay, In
Bloſ - - soms pledge her ſure ſure de - - cay,

fra - - grance ſweet with beau - ties bright, She blooms at
fra - - grance ſweet with beau - ties bright, She blooms at
with beau - ties bright, She blooms at

Morn but fades fades at Night Like thee proud
Morn but fades fades at Night Like thee proud
Morn but fades fades at Night Like thee proud

beau - - ty finds no stay Her Ro - ſes bloom to
beau - - ty finds no stay Her Ro - ſes bloom to
beau - - ty finds no stay Her Ro - ſes bloom to

waste waste a - way How fly thoſe ſweets ye vain - ly

waste waste a - - way How fly thoſe ſweets ye vain - ly

waste waste a - - way ye vain - ly

trust, When cropt by death and lost lost in Dust.

trust, When cropt by death and lost lost in Dust.

trust, When cropt by death and lost lost in Dust.

A Round for three Voices.

Slow

Poor Ab - ſa - lom is dead poor Ab - - ſa -

Why had he not a Bob-Wig on or a Tye - Wig on or

Oh what a pity a pity it was the Gentleman chanc'd to have

- lom is dead hung up - on an Oa - - ken Tree hung

any Wig on or why had he not a Doctors Wig on the

never a one oh what a pi - ty a pi - ty it was the

fast by the Hair the Hair of his Head

miſchief the miſchief might not have been done

Gen - tleman chanc'd to have ne - ver a one

DIRGE on the Musicians of Italy when oppresed by the French Army who appeared to mourn like the Jews in captivity. 1797.

Doloroso e Sotto voce

When Zions Sons did mourn did mourn and the Songs of her

did mourn did mourn and the Songs of her

When Zi - ons Sons did mourn of her

Chil - - dren were heard no more and the Songs of her Children were

Chil - - dren were heard no more and the Songs of her Children were

Chil - - dren were heard no more and the Songs of her Children were

heard no more were heard no more were heard no more.

heard no more were heard no more were heard no more.

heard no more no more were heard no more.

Larghetto

By the Wa - ters the

By the Wa - ters the Wa - ters of Ba - - by - lon

Waters of Ba - by - lon we sat and wept

we sat down sat down and wept we sat and

we sat sat down and wept by the

we ſat and wept ſat down and wept

wept ſat down and wept ſat down and

Wa - - - ters by the Wa - - - ters by the

we ſat and wept and wept when we re -

wept and wept when we re - - member'd thee

Wa - ters we ſat and wept ſat and

- member'd thee when we re - member'd thee O Si - on Si - on we

when we re - - member'd thee O Si - on O Si - on Si - on we

wept when we re - - mem - ber'd thee O Si - on we

ſat down and wept by the Wa - ters the Wa - ters we

ſat down and wept by the Wa - ters we

ſat down and wept by the

p e Largo

ſat down and wept ſat down and wept.

ſat down and wept ſat down and wept.

Wa - - ters and wept and wept.

Then in grief in grief our Harps were huſh'd

our Harps were huſh'd

Then in grief our Harps were huſh'd

then in grief our Harps were huſh'd huſh'd huſh'd

our Harps were huſh'd huſh'd huſh'd

our Harps were huſh'd huſh'd

and we hang - - - ed them hanged them on the

and we hang - - - ed them on the

Wil - lows the Wil - lows that were there - - in and we hanged

Wil - lows the Wil - lows that were there - - in

the Wil - lows that were there - - in and we hanged

them on the Wil - lows that were there - - in.

on the Wil - lows that were there - - in.

them on the Wil - lows that were there - - in.

When Zions Sons did mourn did mourn and the Sons of her

Doloroso did mourn did mourn and the Sons of her

When Zi - ons Sons did mourn of her

Chil - dren were heard no more and the Songs of her Children were

Chil - dren were heard no more and the Songs of her Children were

Chil - dren were heard no more and the Songs of her Children were

heard no more were heard no more were heard no more.

heard no more were heard no more were heard no more.

heard no more no more were heard no more.

N.B. Fininish with the middle Movement at Page 15.

HYMN.

Proverbs Chapter 6th:

Go to the Ant go thou Sluggard go go thou Sluggard go go thou

Slow Go to the Ant go thou Sluggard go go thou

Go to the

Sluggard, Con - si - der her ways her ways and be wife con -

Sluggard, Con - si - der her ways her ways and be wife con -

Ant Con - si - der her ways her ways and be

- sider con - si - der her ways and be wife. Give not sleep to thine

- sider con - si - der her ways and be wife. Give not sleep to thine

wife con - si - der her ways and be wife. Give not sleep to thine

Eyes nor slumber to thine Eyelids give not sleep sleep to thine Eyes nor

Eyes nor slumber to thine Eyelids give not sleep sleep to thine Eyes nor

Eyes nor slumber to thine Eyelids give not sleep sleep to thine Eyes nor

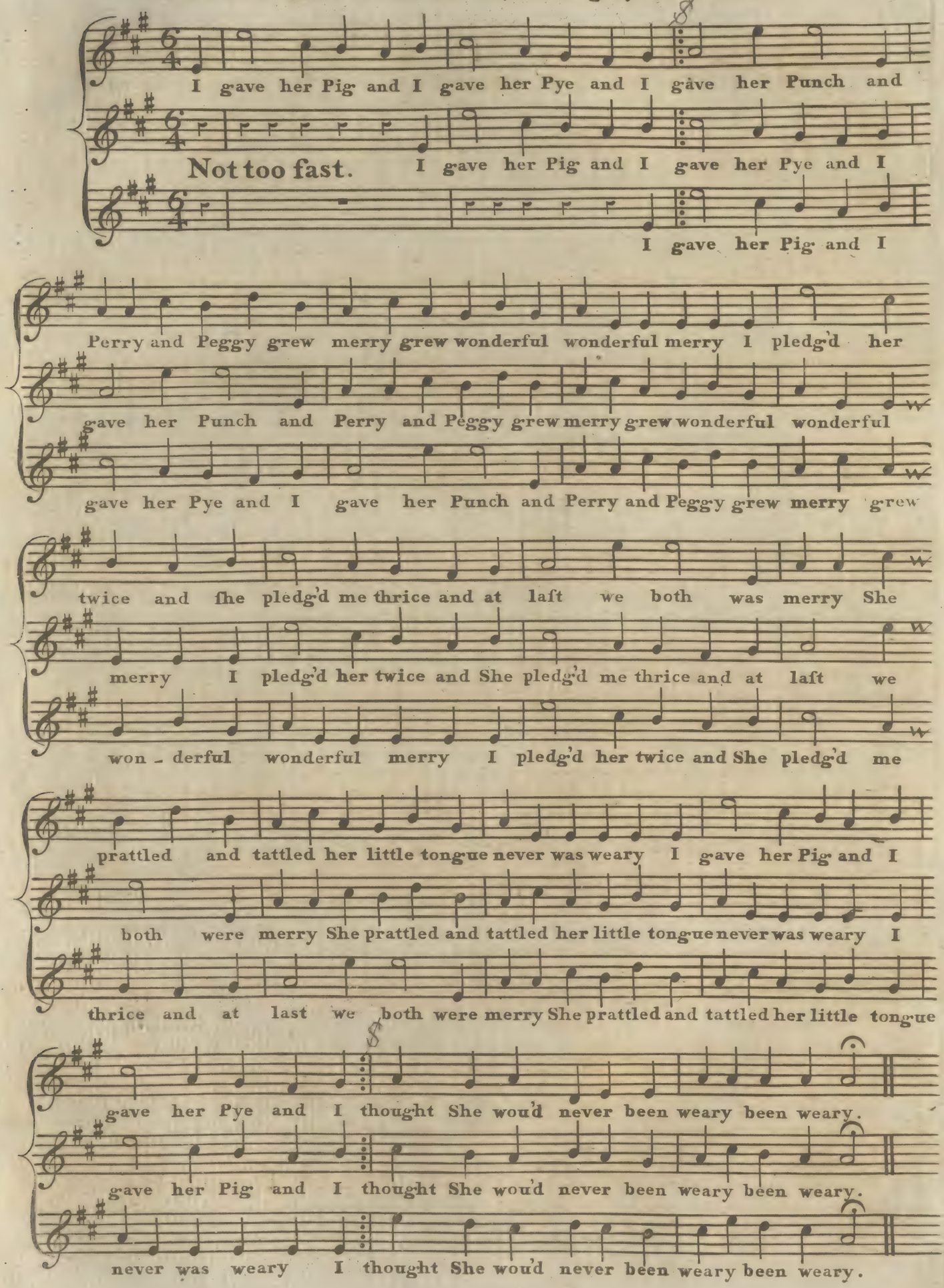
slumber to thine Eyelids nor slumber to thine Eye - lids. D.C.

slumber to thine Eyelids nor slumber to thine Eye - lids. D.C.

slumber to thine Eyelids nor slumber to thine Eye - lids. D.C.

MERRY PEG.

A CANON Three in One; but may be sung by Two Voices.



The Spinsters plaintive Chant for the fancy'd dangers of her Lover at Sea.

Slow

As in a lone-ly Cot and blustring night, Poor Sal-ly

ſpun beside her farthing light, Her Wheel ſhe stopt to wipe the starting

Tears, Then for her Willy chanted thus her fears.

Moderato

Duetto

Tho' from my dear Willy 'twas cruel to part, Fond fancy still

Tho' from my dear Willy 'twas cruel to part, Fond fancy still

ſees thee where ever thou art. With thee midst the Tempest and Night-howling

ſees thee where ever thou art. With thee midst the Tempest and Night-howling

blast, I roll with the Billows and rock on the Mast, How oft am I

blast, I roll with the Billows and rock on the Mast, How oft am I

hearing the Battles dread ſound, Then ſee thee fall bleeding and feel thy death

hearing the Battles dread ſound, Then ſee thee fall bleeding and feel thy death

wound and feel and feel thy death wound Kind Heav'n in ſafety my Willy re -

wound and feel thy death wound Kind Heav'n in ſafety my Willy re -

- turn, That Sally no longer his dangers may mourn, his dangers may mourn.

- turn, That Sally no longer his dangers may mourn, his dangers may mourn.

Queen Mab's March.

See o'er the brow the Moon doth peep, Ye fairy Sprites forſake your sleep, Hark

See o'er the brow the Moon doth peep, Ye fairy Sprites forſake your sleep, Hark

Ye fairy Sprites forſake your sleep,

hark to my call 'tis Mab your Queen And let your merry merry pranks be ſeen And

hark to my call 'tis Mab your Queen And let your merry merry pranks be ſeen And

hark hark, 'tis Mab your Queen And let your mer - ry pranks be ſeen And

let your merry merry pranks be ſeen Fill fill your Acorns to the brink, Let

let your merry merry pranks be ſeen Fill fill your Acorns to the brink, Let

let your mer - ry pranks be ſeen

Let

pearly Dewdrops be your drink Then haste away to dance and play.

pearly Dewdrops be your drink Then haste away to dance and play.

pear D wdrops be your drink Then haste away to dance and play.

D.C.

Come follow fol-low follow me, all all ye fairy Elves that be, Come

all all ye fairy Elves that be

fol-low fol-low Mab your Queen, And trip it trip it still unfeen Come

Come fol-low Mab your Queen, And trip it still unfeen Come

Come fol-low Mab your Queen, And trip it still unfeen

follow follow Mab your Queen, And trip it trip it still unfeen, And

follow follow Mab your Queen, And trip it trip it still unfeen, And

And trip it trip it still unfeen, And

trip it trip it still unfeen, Hand in Hand lets dance around, And

trip it trip it still unfeen, Hand in Hand lets dance around, And

trip it trip it still unfeen, And

lightly tread the circled Ground And lightly tread the circled Ground.

lightly tread the circled Ground And lightly tread the circled Ground.

lightly tread the circled Ground And lightly tread the circled Ground.

Larghetto

When dull Mor - tals are at rest And ſnor - ing ſnoring

When dull Mor - tals are at rest And ſnoring

When dull Mor - tals are at rest And ſnoring

in their Nest And ſnor - ing in their Nest in their Nest.

in their Nest And ſnor - ing in their Nest in their Nest.

in their Nest And ſnor - ing in their Nest in their Nest.

Allegro

Then unheard and un - eſpy'd We through the Keyhole quickly glide, And

Then unheard and un - eſpy'd We through the Keyhole quickly glide, And

and un - eſpy'd We through the Keyhole quickly glide, And

over Tables Stools and Shelves, how nimbly nimbly nimbly ſport our

over Tables Stools and Shelves, how nimbly nimbly nimbly ſport our

over Tables Stools an Shelves nimbly ſport our

fai - ry Elves how nimbly ſport our fai - ry Elves our fairy Elves

fai - ry Elves how nimbly ſport our fairy Elves our fairy Elves

fairy Elves how ſport our fairy Elves our fairy Elves

Then unheard and unefpy'd, We through the Keyhole quickly glide And

Then unheard and unefpy'd, We through the Keyhole quickly glide And

We through the Keyhole quickly glide And

o - ver Tables Stools and Shelves, how nimbly fport our fairy Elves how

over Tables Stools and Shelves, how nimbly fport our fairy Elves how

o - ver Tables Stools and Shelves, how nimbly fport our fairy Elves how

nimbly fport our fai - ry Elves.

nimbly fport our fai - ry Elves.

nimbly fport our fai - ry Elves.

Larghetto

By midnight re - vels when dis - trest, And wea - ry'd nature

By midnight re - vels when dis - trest, And wea - ry'd nature

By midnight re - vels when dis - trest, And wea - ry'd nature

feeks her rest, wea - ry'd na - ture feeks her rest.

feeks her rest, wea - ry'd na - ture feeks her rest.

feeks her rest, wea - ry'd na - ture feeks her rest.

Allegro

Soon as the Moon doth hide her head foon as the Moon doth

Soon as the Moon doth hide her head foon as the Moon doth

doth hide her head doth

hide her head the Glow-worm lights us home to Bed foon as the Moon doth

hide her head the Glow-worm lights us home to Bed foon as the Moon doth

hide her head foon as the Moon doth

hide her head foon as the Moon doth hide her head the Glow-worm lights us

hide her head the Moon her head the Glow-worm lights us

hide her head the Moon her head

home to Bed the Glow-worm lights us home to Bed lights us lights us

home to Bed the Glow-worm lights us home to Bed lights us lights us

home to Bed the Glow-worm lights us home to Bed lights us lights us

home to Bed the Glow-worm lights us lights us home home to Bed.

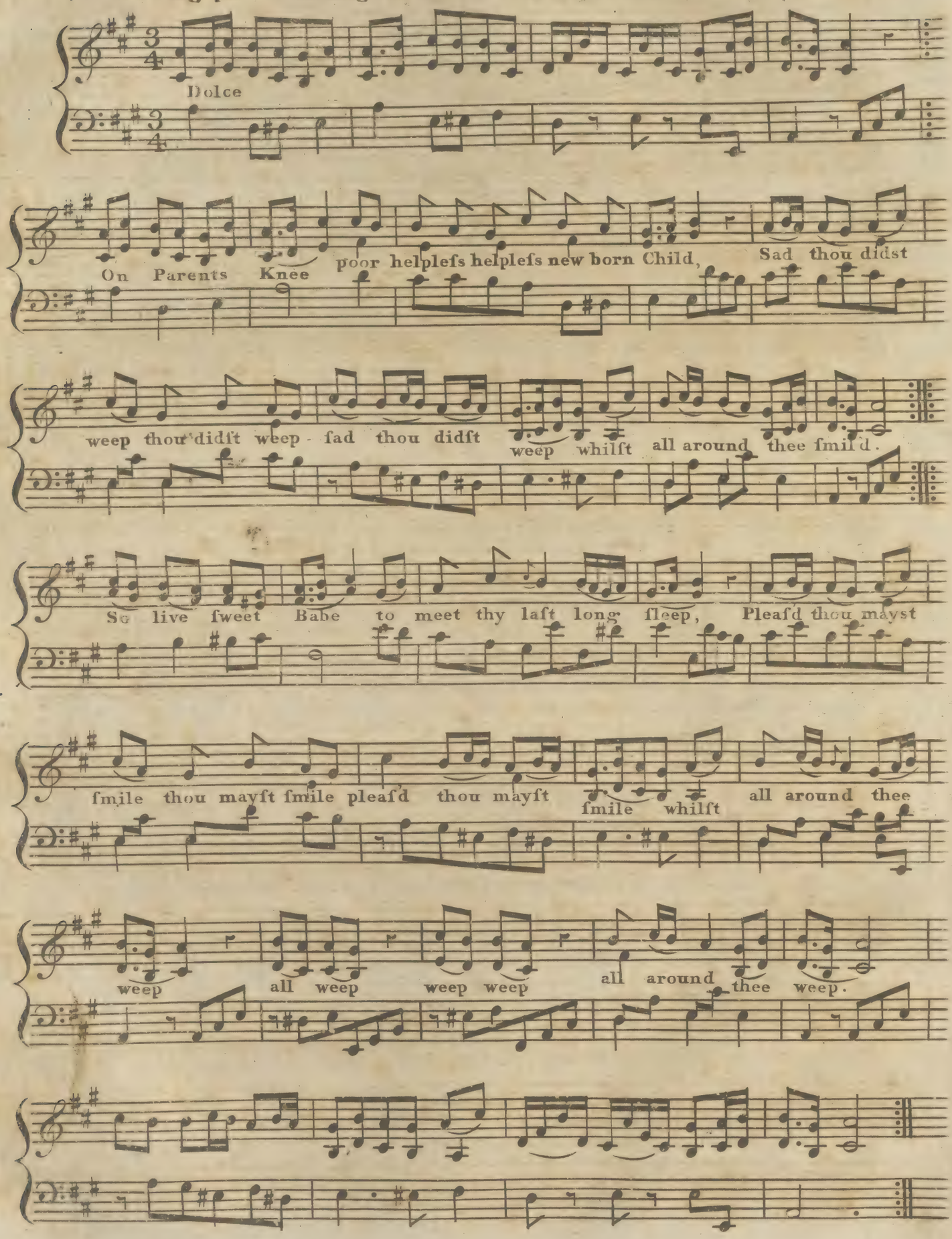
home to Bed the Glow-worm lights us lights us home home to Bed.

home to Bed the Glow-worm lights us lights us home home to Bed.

THE BABE's SONG,

On a CHILD four Days Old.

The Song part containing but 4 Notes C,B,A,G, and paſses into 4 Keys.



HYMN TO SLEEP.

Larghetto e Dolce

Sweet sleep whilst hush'd in peace I lie,

Sweet sleep whilst hush'd in peace I lie, O let me

sleep - - ing learn to die O let me sleep - - ing

learn to die

Let me

gent - - ly lay my head, On my Grave as

now my Bed, Come come blest hours when I shall

ne - - ver Sleep a - - gain but wake for

e - - - ver wake for e - - ver Sweet sleep whilst

hush'd in peace I lie, Sweet sleep whilst hush'd in

peace I lie O let me sleep - - ing learn to

die O let me sleep - ing learn to die.

ELEGY.

For three Voices.

Moderato

Fare - wel dear ſhade a ſhort a ſhort fare -

Fare - wel dear ſhade a ſhort a ſhort fare -

Fare - wel dear ſhade a ſhort a ſhort fare -

- wel Till we ſhall meet again a - bove till we ſhall meet again a -

- wel again a - bove till we ſhall meet again a -

- wel till we ſhall meet again a -

- bove In realms of bliſs where plea - - ſures dwell And

- bove In realms of bliſs where pleaſures dwell

- bove In realms of bliſs where pleaſures dwell

Spi - - rits pure taste Fruits of love In realms of Bliſs where

And Spirits pure taste Fruits of love In realms of Bliſs where

And Spirits pure taste Fruits of love where

pleaſures dwell And Spi - rits pure taste Fruits of love.

pleaſures dwell And Spi - rits pure taste Fruits of love.

pleaſures dwell And Spi - rits pure taste Fruits of love.

Whilst this dear dust here left here left be - - hind

Whilst this dear dust here left here left be - - hind

Whilst this dear dust here left here left be - hind Sleeps in thy

Sleeps in thy Bo - - fom fa - cred Tomb Soft Soft be thy

Sleeps in thy Bo - - fom fa - cred Tomb Soft be thy

Bo - - - fom fa - - cred fa - cred Tomb Soft be thy

Bed thy slum - - - bers kind And all thy

Bed thy slum - bers kind And all thy

Bed thy slum - bers kind And all thy

dreams of Joys to come all thy dreams - - - of

dreams of Joys to come and all thy dreams of

dreams of Joys to come and all thy dreams of

Joys to come of Joys Joys to come.

Joys to come of Joys Joys to come.

Joys to come of Joys Joys to come.

GLEE.

For three Voices.

Not too fast

When first ſweet Love my heart poſsest I then with Anna's

Not too fast. my heart poſsest I then with Anna's

ſweet Love my heart poſsest I then with Anna's

ſmiles was blest I then with An - na's ſmiles was blest

ſmiles was blest I then with An - na's ſmiles was blest Each

ſmiles was blest I then with An - na's ſmiles was blest

Each Morn did wake to new de - light to

Morn did wake to new de - light Each Morn did wake to

did wake to new de - light Each Morn did wake to

new de - light And cares were huſh'd in sleep each Night each

new de - light And cares were huſh'd in sleep each Night each

new de - light And cares were huſh'd in sleep each Night each

p

Night And cares were huſh'd in sleep each Night But

p

Night And cares were huſh'd in sleep each Night

p

Night in sleep each Night

now the pleasing dream is o'er And cru - el Anna ſmiles no

the pleasing dream is o'er And cru - el Anna ſmiles no

the pleasing dream is o'er And cru - el Anna ſmiles no

more no more ſmiles no more Now farewel to

more no more ſmiles no more Now fare - wel to Loves de -

more no more ſmiles no more Now fare - wel to Loves de -

Loves de - light fare - wel to Loves de - light farewel fare -

- light fare - wel to Loves de - light fare - wel gone gone Each

- light fare - wel to Loves de - light fare - - wel gone Each

- wel gone gone Each hap - py Day each hap - py Day and

hap - - py Day and Night gone gone each hap - py Day and

hap - py Day and Night gone each hap - py Day and

Night fare - wel to Love's de - - light.

Night fare - wel to Love's de - - light.

Night fare - - wel to Love's de - - light.

PLACIDO ZEPHIRETTO.

A Sonnet

Translated from the Italian.

O ſhoulst thou gen - tle Ze - phyr ere ap - proach the
O ſhoulst thou gen - tle Ze - phyr ere ap - proach the
O ſhoulst thou gen - tle Ze - phyr ere ap - proach the

I - dol the Idol of my heart Tell her thou breathst a
I - dol the Idol of my heart Tell her thou breathst a
I - dol the Idol of my heart Tell her thou breathst a

sigh sin - cere But whisper not whisper not
sigh sin - cere But whisper not whisper not
sigh sin - cere But whisper not whisper not

But whisper not whoſe sigh thou art O flowing Fountain
But whisper not whoſe sigh thou art O flowing Fountain
But whisper not whoſe sigh thou art O flowing Fountain

ſhoulst thou ere In sil - - ver'd wave a - round her glide.
ſhoulst thou ere In sil - - ver'd wave a - round her glide.
ſhoulst thou ere In sil - - ver'd wave a - round her glide.

Say thou art ſwell'd by Loves fond Tear But murmur not

Say thou art ſwell'd by Loves fond Tear But murmur not

Say thou art ſwell'd by Loves fond Tear But murmur not

murmur not But murmur not whoſe Eye ſup - ply'd.

murmur not But murmur not whoſe Eye ſup - ply'd.

murmur not But murmur not whoſe Eye ſup - ply'd.

SONG.

Pastorale

How blest ſweet Moon! be - neath thy beams at ſilent Eve to

rove Or fast be - ſide the babling Stream sit mu - sing

on my Love.

But now no more I woo thy light Or near soft murmurs

range My Love like thee tho' fair and bright, Like

thee a - lafs! doth change My Love like thee tho' fair tho'

fair and bright, Like thee a - - lafs doth change.

2

Thy Silver Beam each Beauty ſhows,
Save hers once dear to me,
Again ſweet Moon that Face disclofe,
Or darknefs dwell with me.

3

Can babling Stream the Ear delight,
Taught ſorrows Sigh to hear,
Be huſh'd nor flow ye Fountains bright,
Huſh'd for the falling Tear.

GLEE.

For three Voices.

The Words by R. B. Sheridan Esq.r

Aſk'st thou how long how long my Love may stay When

Aſk'st thou how long how long my Love may stay

Aſk'st thou how long how long my Love may stay

all When all that's new is past When all that's new is past

When all that's new is past When all that's new is past

When all that's new is past When all that's new is past

How long my Delia ah can I can I ſay What

How long my Delia ah can I can I ſay

How long my Delia ah can I can I ſay

time my Life my Life may last What time my life may last

What time my Life may last What time my life may last

What time my Life may last What time my life may last

Dry be that Tear be hush'd be hush'd that Sigh At

Dry be that Tear be hush'd be hush'd that Sigh At

Dry be that Tear be hush'd be hush'd that Sigh At

least I'll love thee till I die I'll love thee till I die

least I'll love thee till I die I'll love thee till I die

least I'll love thee till I die I'll love thee till I die

Ah does that thought that thought af-fect thee too The

Ah does that thought that thought af-fect thee too

that thought af-fect thee too

thought The thought of Damons death the thought of Damons death

The thought of Damons death the thought of Damons death

The thought of Damons death the thought of Damons death

Must he who on - - ly who on - ly lives for you Re -

Must he who on - - ly who on - ly lives for you

who on - ly lives for you

- sign his faithful faithful breath re - sign his faithful breath

his faithful faithful breath re - sign his faithful breath

his faithful faithful breath re - sign his faithful breath

Huſh'd be that sigh be dry be dry that Tear Nor

Huſh'd be that sigh be dry be dry that Tear Nor

Huſh'd be that sigh be dry be dry that Tear Nor

let us loſe our Heav'n here not loſe our Heav'n here.

let us loſe our Heav'n here not loſe our Heav'n here.

let us loſe our Heav'n here not loſe our Heav'n here.

Affettuoso

If in that Breast ſo good ſo pure Com - paſ - - sion e - - ver lov'd to dwell Pi - ty the for - - rows I en - - dure The cauſe I must not dare not tell If in that Breast ſo good ſo pure Com - paſ - - sion e - - ver lov'd to dwell Pi - ty the for - - - rows

I en - dure The cauſe I must not dare not

tell The grief that on my qui - - et preys That

rends my heart that checks my Tongue I

fear will last me all all my Days but

feel but feel it will not last not

last last me long.

N.B. These are the original Words to this Song.

THE ROYAL VISIT.

A RONDO

The Mufic to this is the MARCH to QUEEN MAB, adapted to thefe Words on the arrival of the Prince of Wales and Duke of York at Bath 1797, accom - panied with Horns and Clarionets at Dinner.

All.o moderato.

Welcome ye Sons of Royal Race, Who deign old Bladud's fprings to

Welcome ye Sons of Royal Race, Who deign old Bladud's fprings to

Who deign old Bladud's fprings to

grace, Like kindred Streams propitious flow, Congenial virtues ftill beftow Con -

grace, Like kindred Streams propitious flow, Congenial virtues ftill beftow Con -

grace, Like kindred Streams propitious flow, Congenial virtues ftill beftow Con -

- genial virtues ftill beftow With faving health the Land fupply And

- genial virtues ftill beftow With faving health the Land fupply And

- genial virtues ftill beftow

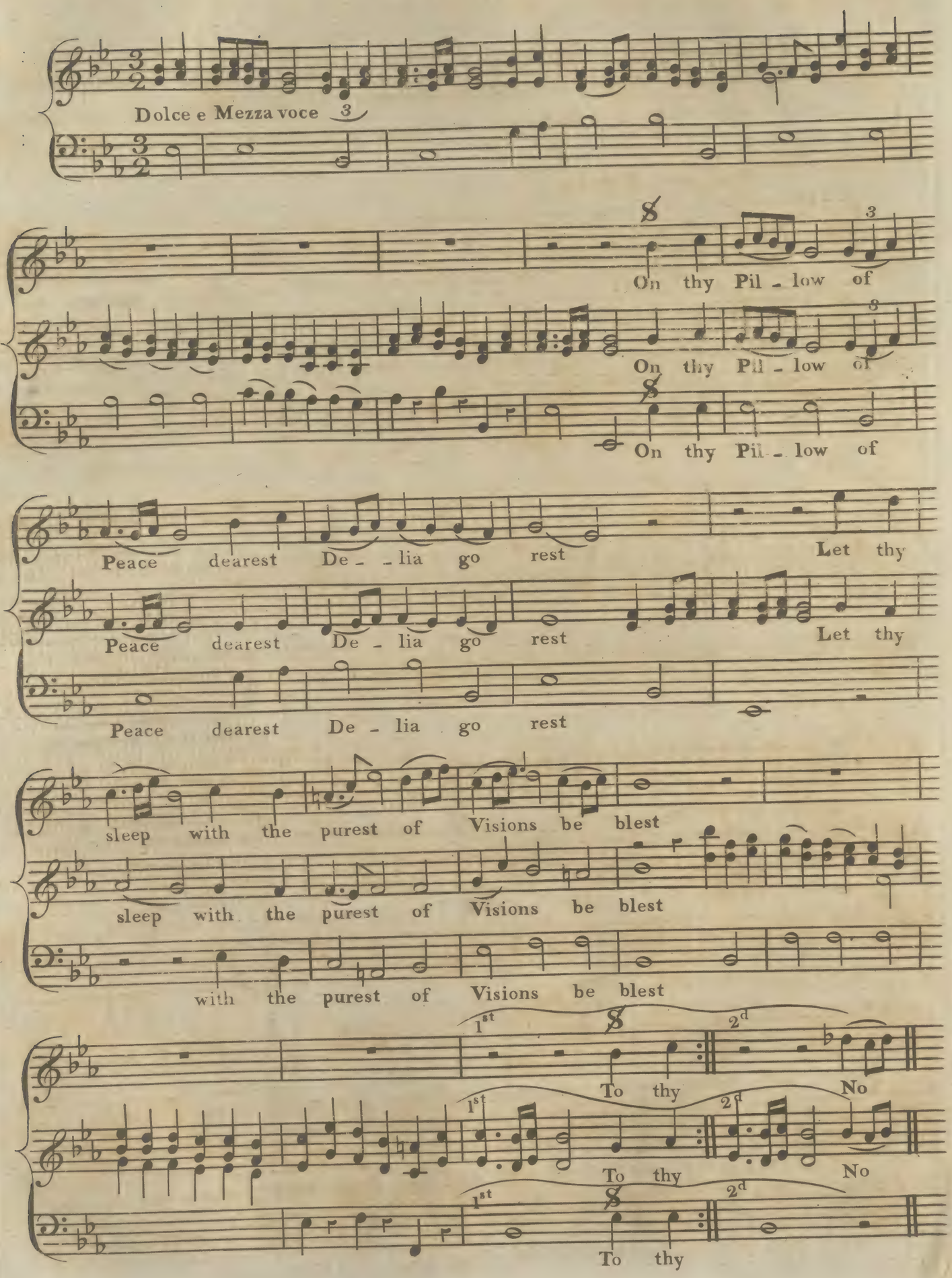
And

may her Glory never never die And may her Glory never never die. D.C.

may her Glory never never die And may her Glory never never die. D.C.

may her Glory ne - ver die And may her Glory never never die

SERENADE.


Dolce e Mezza voce
On thy Pil - low of
On thy Pil - low of
On thy Pil - low of
Peace dearest De - lia go rest
Let thy
Peace dearest De - lia go rest
Let thy
Peace dearest De - lia go rest
sleep with the purest of Visions be blest
sleep with the purest of Visions be blest
with the purest of Visions be blest
1st
2d
To thy
No
To thy
No
To thy

for - row no tumults thy Bo - ſom of - fend Whilst Angels fond

for - row no tumults thy Bo - ſom of - fend Whilst Angels fond

no tumults thy Bo - ſom of - fend Whilst Angels fond

whispers thy slumbers at - - tend thy slumbers at - - tend No

whispers thy slumbers at - - tend thy slumbers at - - tend No

whispers thy slumbers at - - tend thy slumbers at - - tend

Falling Fountains soft murmurs ſhall lull thee all Night ſhall

Falling Fountains soft murmurs ſhall lull thee all Night ſhall

Falling Fountains soft murmurs ſhall lull thee all Night ſhall

lull thee all Night Smiling Morn ſhall re -

lull thee all Night re -

lull thee all Night re -

- store thee once more to my sight once more to my

- store thee once more to my sight once more to my

- store thee once more to my

sight. On thy

sight. On thy

sight. On thy

DUETTO

LA QUERELA DOGLIENZA.

Dolce

Why didst thou vow true

Why didst thou vow true

Love true Love to me Then why thoſe vows thoſe

Love true Love to me Then why thoſe vows thoſe

vows not keep not keep? thoſe vows not keep?

vows not keep not keep? thoſe vows not keep?

How couldst thou fwear mine Eyes were bright How couldst thou

mine Eyes were bright

fwear mine Eyes were bright Yet leave thofe Eyes to

mine Eyes were bright Yet leave thofe Eyes to

weep to weep yet leave thofe Eyes Yet leave leave thofe

weep to weep yet leave thofe Eyes Yet leave leave thofe

Eyes to weep to weep

Eyes to weep to weep

Why didst thou fay my face my

Why didst thou fay my face my

face was fair Ah why that face ah why that

face was fair Ah why that face ah why that

face for - fake that face for - fake How couldst thou

face for - fake that face for - fake

win my Vir - - gin Heart How couldst thou win my

my Vir - - gin Heart my

Vir - - gin Heart Then leave that Heart that Heart to

Vir - - gin Heart Then leave that Heart that Heart to

break Then leave that heart then leave leave that Heart to

break Then leave that heart then leave leave that Heart to

break to break?

break to break?

IANTHE.

Harmonized for Three Voices.

I - an - the the love - ly the joy of her Swain, By

the love - ly the joy of her Swain, By

the joy of her Swain, By

I - phis was lov'd and lov'd I - phis a - gain.

I - phis was lov'd and lov'd I - phis a - gain.

I - phis was lov'd and lov'd I - phis a - gain.

She liv'd in the Youth and the Youth in the Fair, Their

in the Youth and the Youth in the Fair, Their

She livd in the Youth and the Youth in the Fair, Their

pleafure was e - qual and e - qual their care No time no en -

pleafure was e - qual and e - qual their care no en -

pleafure was e - qual and e - qual their care No time no en -

- joyment their dotage withdrew But the longer they

- joyment their dotage withdrew But the longer they

- joyment their dotage withdrew But the longer the longer they

liv'd still the fon - der they grew still the fonder they grew

liv'd still the fon - der they grew still the fonder they grew

liv'd still the fon - der they grew still the fonder they grew

A pafsion fo happy a - larm'd all the Plain Some envy'd the

fo happy a - larm'd all the Plain Some envy'd the

a - larm'd all the Plain Some envy'd the

Nymph but more en - vy'd the Swain Some ſaid 'twas a

Nymph but more en - vy'd the Swain 'twas a

Nymph but more en - vy'd the Swain Some ſaid 'twas a

pi - ty their Love to in - vade That Lo - vers a - lone for each

pi - ty their Love to in - vade That Lo - vers a - lone for each

pi - ty their Love to in - vade That Lo - vers a - lone for each

o - ther were made But all all con - ſented that none ever

o - ther were made all con - ſented that none ever

o - ther were made But all all con - ſented that none ever

knew Yet a Fair one ſo kind or a Shepherd ſo

knew Yet a Fair one ſo kind or a Shepherd ſo

knew Yet a Fair one a Fair one ſo kind or a Shepherd ſo

true or a Shepherd ſo true.

true or a Shepherd ſo true.

true or a Shepherd ſo true.

A CANON two parts in one RECTE ET RETRO the ſecond being made by Singing the first backwards: the reverſed part is written under for the easier mode of performance.

Not too fast

Ah what are Love's delights what are Love's delights, but hopeleſs hopeleſs

Ah what are Love's delights what are Love's delights, but hopeleſs hopeleſs

Days and ſleepleſs Nights, Whats the bliſs we gain, Cruel cold diſdain.

Days and ſleepleſs Nights, Whats the bliſs we gain, Cruel cold diſdain

Theſe are Loves delights Theſe are Loves delights Vain the fancy'd Joys at -

Theſe are Loves delights Theſe are Loves delights Vain the fancy'd Joys at -

- tending now complying then denying flatt'ring torments never ending

- tending now complying then denying flatt'ring torments never ending

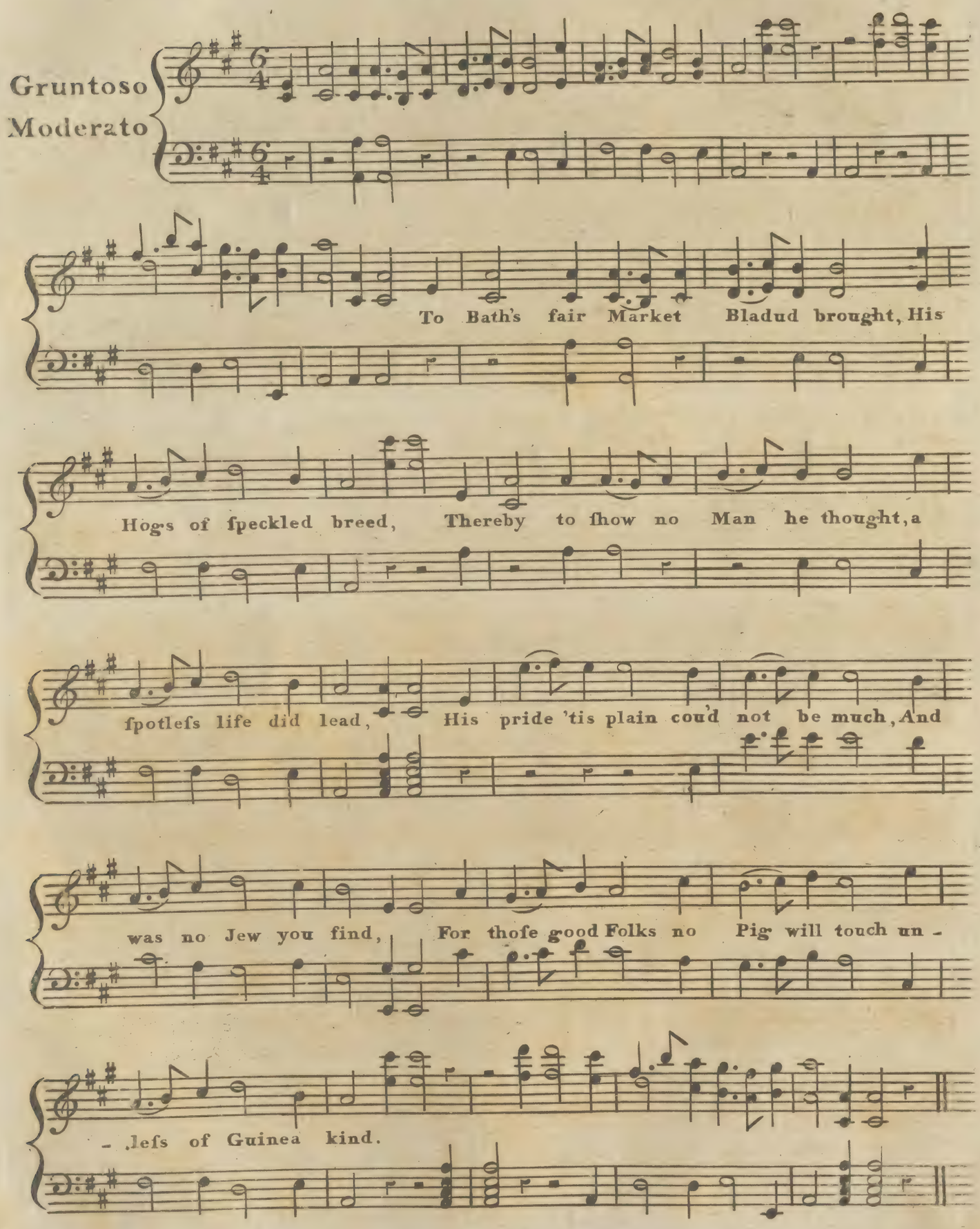
Scarce one happy ſmile to pleaſe us Sullen frowns are ſure to teaze us flatt'ring

Scarce one happy ſmile to pleaſe us Sullen frowns are ſure to teaze us flatt'ring

torments never ending D. C.

torments never ending D. C.

An humble Apology for Prince Bladud's keeping Pigs at Bath.



2

I'm not aſham'd this Youth aver'd,
Since not one Prince alive,
But ſometimes finds a ſtubborn Herd,
Will neither lead, or drive:
Then why deſpiſe poor ſimple Swine,
So like ourſelves in fate;
Do we not ſcratch our Ears and whine
When ſtuck in misfortunes Gate?

3

The World itſelf is not o'er nice,
If we it's ſweetneſs try;
'Tis folly-ſtain'd, and rank with vice,
And made a mere Pigs Sty.
At beſt tis like — I'll tell you what,
A round of collar'd Brawn,
Where ſome have lean, and ſome have fat,
And ſome a deal of Horn.

4

Like wrong Sow gotten by the Ear,
How oft is Man miſtaken;
And are not thoſe the wiſeſt thought,
Who beſt can ſave their Bacon.
In point of taſte you all muſt own,
The Sty beats Stall or Crib,
The daintieſt Diſh by Adam known,
It was his dear Spare-Rib.

5

How oft is Man in corners hung,
Smoak-dry'd with worldly cares,
How oft in ſorrows pickle flung,
And ſous'd o'er head and Ears.
Now tell me Sirs if ſuch Mans fate,
Where does the difference lye,
Both rich and great are ſty'd in State,
And fatten'd up to die.

GLEE

Composed for the Bath Harmonic Society.

All.o Moderato

Suc - cefs to our innocent focial de - light may the Mufes and

Suc - cefs to our innocent focial de - light may the Mufes and

Suc - cefs to our innocent focial de - light and

Graces at - tend us each night the Mufes and Graces at - tend us each

Graces at - tend us each night the Mufes and Graces at - tend us each

Graces at - tend us each night the Mufes and Graces attend us each

night Succefs to our innocent focial delight may the Mufes and Graces at -

night Succefs to our innocent focial delight may the Mufes and Graces at -

night Succefs to our focial delight may the Mufes and Graces at -

- tend us each night the Mufes and Graces attend us each night.

- tend us each night the Mufes and Graces attend us each night.

- tend us each night and Graces attend us each night.

Larghetto

Let friendſhip and harmony for e - ver a - bound And diſcord a -
Let friendſhip and harmony for e - ver a - bound And diſcord a -
Let friendſhip and harmony for e - ver a - bound a -

- lone in our Mu - ſic be found let friendſhip and harmony for
- lone in our Mu - ſic be found let friendſhip and harmony for
- lone in our Mu - ſic be found and harmony for

ever a - bound and diſcord a - lone in our Mu - ſic be found let
ever a - bound a - lone in our Mu - ſic be found let
ever a - bound and diſcord a - lone in our Mu - ſic be found

friendſhip and harmony for e - ver a - - bound and diſcord a -
friendſhip and harmony for e - ver a - - bound a -
and harmony for e - ver a - bound and diſcord a -

- lone in our Mu - ſic be found in our Muſic be found.
- lone in our Mu - ſic be found in our Muſic be found.
- lone in our Mu - ſic be found in our Muſic be found Volti

Allegro

Let the Song and the Glafs go a - bout go a - bout and a -

Let the Song and the Glafs go a - bout go a - bout and a -

and the Glafs go a - bout and a -

- nother fuc - ceed to the Bottle thats out let the Song and the

- nother fuc - ceed to the Bottle thats out let the Song and the

- nother fuc - ceed to the Bottle thats out and the

Glafs go a - bout go a - bout and a - nother fuc - ceed to the

Glafs go a - bout go a - bout and a - nother fuc - ceed to the

Glafs go a - bout and a - nother fuc - ceed to the

Bottle thats out and a - nother and a - nother a -

Bottle thats out and a - nother and a - nother a -

Bottle thats out and a - nother a -

- nother fuc - ceed to the Bottle thats out to the Bottle thats out.

- nother fuc - ceed to the Bottle thats out to the Bottle thats out.

- nother fuc - ceed to the Bottle thats out to the Bottle thats out.

A REQUIEM ON A Sleeping Infant

RECIT.o

Whilst o'er her Beauteous sleeping Child, The tender Mother hung, With looks of

cordial Love she smil'd And thus enrapturd sung.

Slow

Take sweet Babe thy en-vy'd rest Fair-est form of Se-raph blest, blest,

Take sweet Babe thy en-vy'd rest Fair-est form of Se-raph blest, blest,

Take sweet Babe thy en-vy'd rest Fair-est form of Se-raph blest, blest,

No dis-tres thy Bo-som knows Con-sci-ous Guilt nor heart-felt woes

No dis-tres thy Bo-som knows Con-sci-ous Guilt nor heart-felt woes

thy Bo-som knows nor heart-felt woes

No dread thought of wrath di-vine O what sleep so sweet as

No dread thought of wrath di-vine O what sleep so sweet as

No dread thought of wrath di-vine O what sleep so sweet as

Piano

thine Guar-dian An-gels from the Skies whis-per whis-per here soft

thine Guar-dian An-gels from the Skies whis-per whis-per here soft

thine whis-per whis-per here soft

Lul-la-Lul-la-bies.

Lul-la-Lul-la-bies.

Lul-la Lul-la-bies.

AMORETTO,

Accompanyed with the

CELESTINO.

Larghetto e Dolce.

Softenuto

p

Sleep O Sleep my Hap - - - lefs Lyre Ah

muſt theſe Plain - - - tive murmurs fail Thine no Gen - - tle

Thoughts Inſpire nor O'er the Sul - - len Heart pre - vail

Let thy Notes pro--pitious prove with melting ac-cents touch her

Breaſt Wake each Sound that ſooths to Love Or bid thy Strings in

Si--lence Reſt Reſt Soft--ly Breath my Laſt fond Sigh then

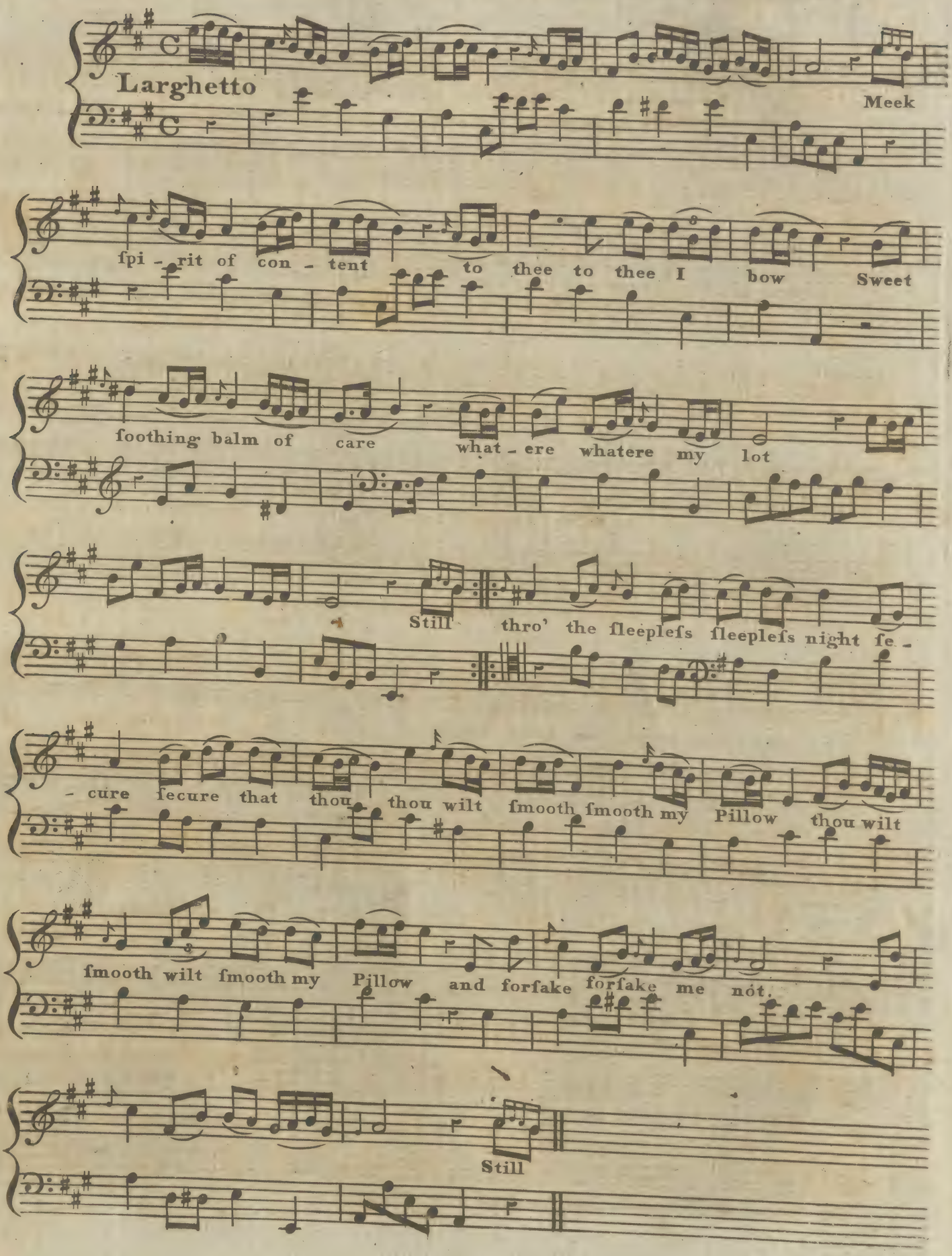
Sleep and Let thy maſter Die Soft--ly Breath thy laſt fond

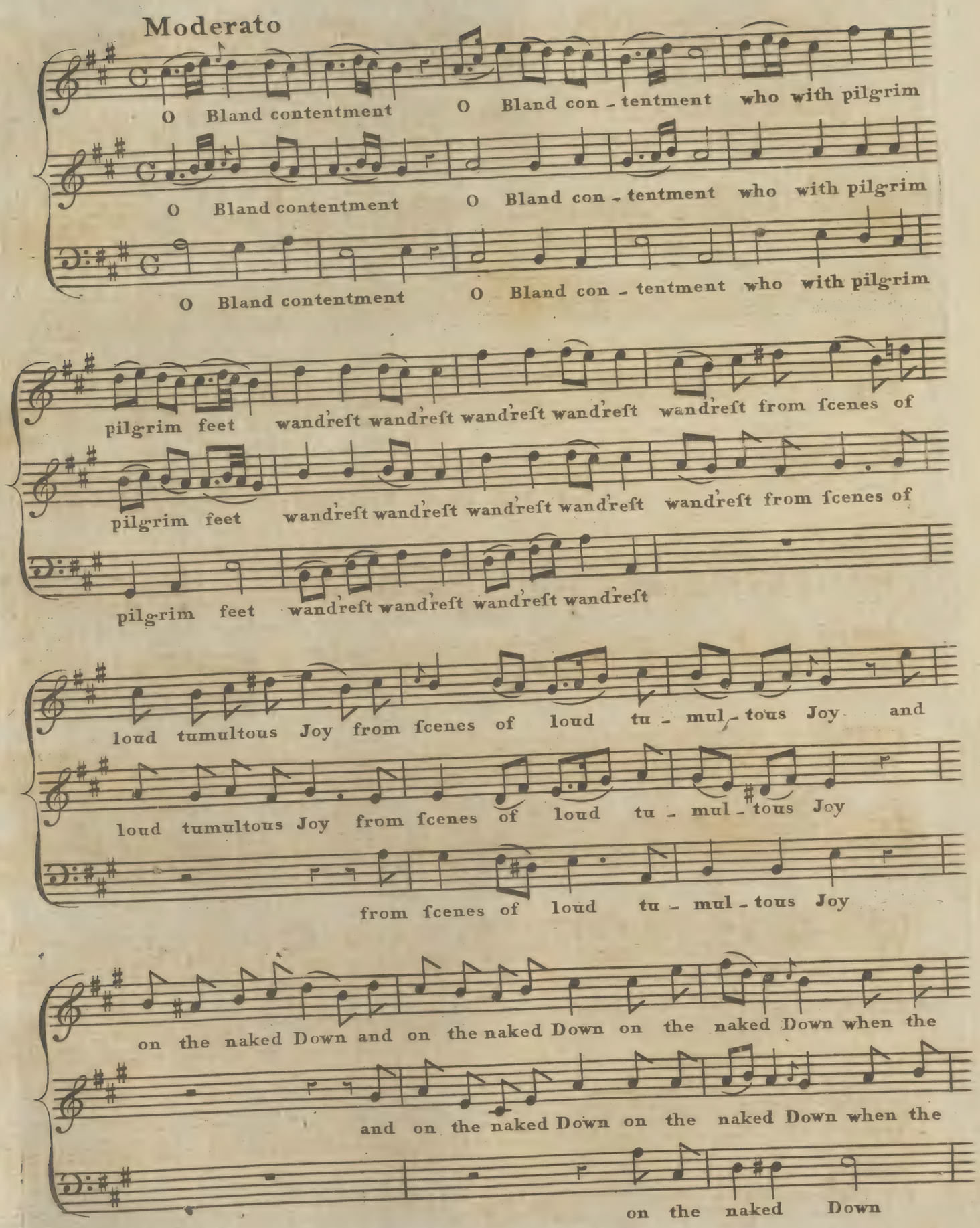
Sigh then Sleep and let thy maſt-----er Die

ODE TO CONTENTMENT.

By the Rev.d Mr. BOWLES

Compofed on the Principles of Mathematical conftruction.




Moderato
O Bland contentment O Bland con - tentment who with pilgrim
O Bland contentment O Bland con - tentment who with pilgrim
O Bland contentment O Bland con - tentment who with pilgrim
pilgrim feet wandreſt wandreſt wandreſt wandreſt wandreſt from ſcenes of
pilgrim feet wandreſt wandreſt wandreſt wandreſt wandreſt from ſcenes of
pilgrim feet wandreſt wandreſt wandreſt wandreſt
loud tumultous Joy from ſcenes of loud tu - mul - tous Joy and
loud tumultous Joy from ſcenes of loud tu - mul - tous Joy
from ſcenes of loud tu - mul - tous Joy
on the naked Down and on the naked Down on the naked Down when the
and on the naked Down on the naked Down when the
on the naked Down

winds beat doſt ſing doſt ſing when the winds beat doſt ſing doſt ſing doſt

winds beat doſt ſing doſt ſing when the winds beat doſt ſing doſt ſing

doſt ſing doſt ſing doſt ſing doſt ſing

ſing doſt ſing to the forſaken Shepherd Boy to the forſaken Shepherd Boy.

doſt ſing to the forſaken Shepherd Boy to the forſaken Shepherd Boy.

doſt ſing to the forſaken Shepherd Boy.

Dolce

Thou art the ſick Mans Nurſe the poor Mans friend and

Thou art the ſick Mans Nurſe the poor Mans friend and

the poor Mans friend

thro' each change of life thou thou haſt been mine

thro' each change of life thou thou haſt been mine

thou thou haſt been mine

p

thou haſt been mine In ev' - ry Ill ev'ry Ill thou canſt a

p

thou haſt been mine In ev' - ry Ill ev'ry Ill thou canſt a

p 1st

thou haſt been mine 6/4 7/5 # ev'ry Ill thou canſt a

com - - fort blend and bid the Eye tho' ſad tho'

com - - fort blend and bid the Eye tho' ſad tho'

com - - fort blend and bid the Eye tho'

p f

ſad and bid bid the Eye tho' ſad tho' ſad in

p f

ſad and bid bid the Eye tho' ſad tho' ſad in

p

ſad and bid the Eye tho' ſad tho' ſad

ſad - - neſs ſhine ſhine in ſad - - neſs ſhine.

ſad - - neſs ſhine ſhine in ſad - - neſs ſhine.

ſhine in ſad - - neſs ſhine.

A TRIO

Siciliano

How blithſome were we wont to rove By verdant Hill and

By verdant Hill and

ſhady Grove The all was joyous all was young And years unheeded

ſhady Grove was joyous all was young unheeded

was joyous all was young unheeded

roll'd along Then all was joyous all was young And years unheeded

roll'd along Then all was joyous all was young And years unheeded

roll'd along

And years unheeded

roll'd along And years unheeded roll'd along. But now the pleaſing

roll'd along And years unheeded roll'd along. But now the pleaſing

roll'd along And years unheeded roll'd along.

the

Dream is o'er Thoſe ſcenes alaſs can pleaſe no more Thoſe ſcenes alaſs can

Dream is o'er Thoſe ſcenes alaſs can pleaſe no more Thoſe ſcenes alaſs can

Dream is o'er can pleaſe no more

pleaſe no more Farewel all joy now torn from you Farewel all joy when

pleaſe no more Farewel all joy now torn from you Farewel all joy when

Farewel all joy now torn from you all joy

torn from you One Kiſs muſt ſeal my laſt adieu One Kiſs my

torn from you One Kiſs muſt ſeal my laſt adieu One Kiſs my

from you my laſt adieu One Kiſs my

Slow

laſt adieu One Kiſs muſt ſeal my laſt adieu.

Slow

laſt adieu One Kiſs muſt ſeal my laſt adieu.

Slow

laſt adieu my laſt adieu.

7

D1525/7
remo 16794

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OR

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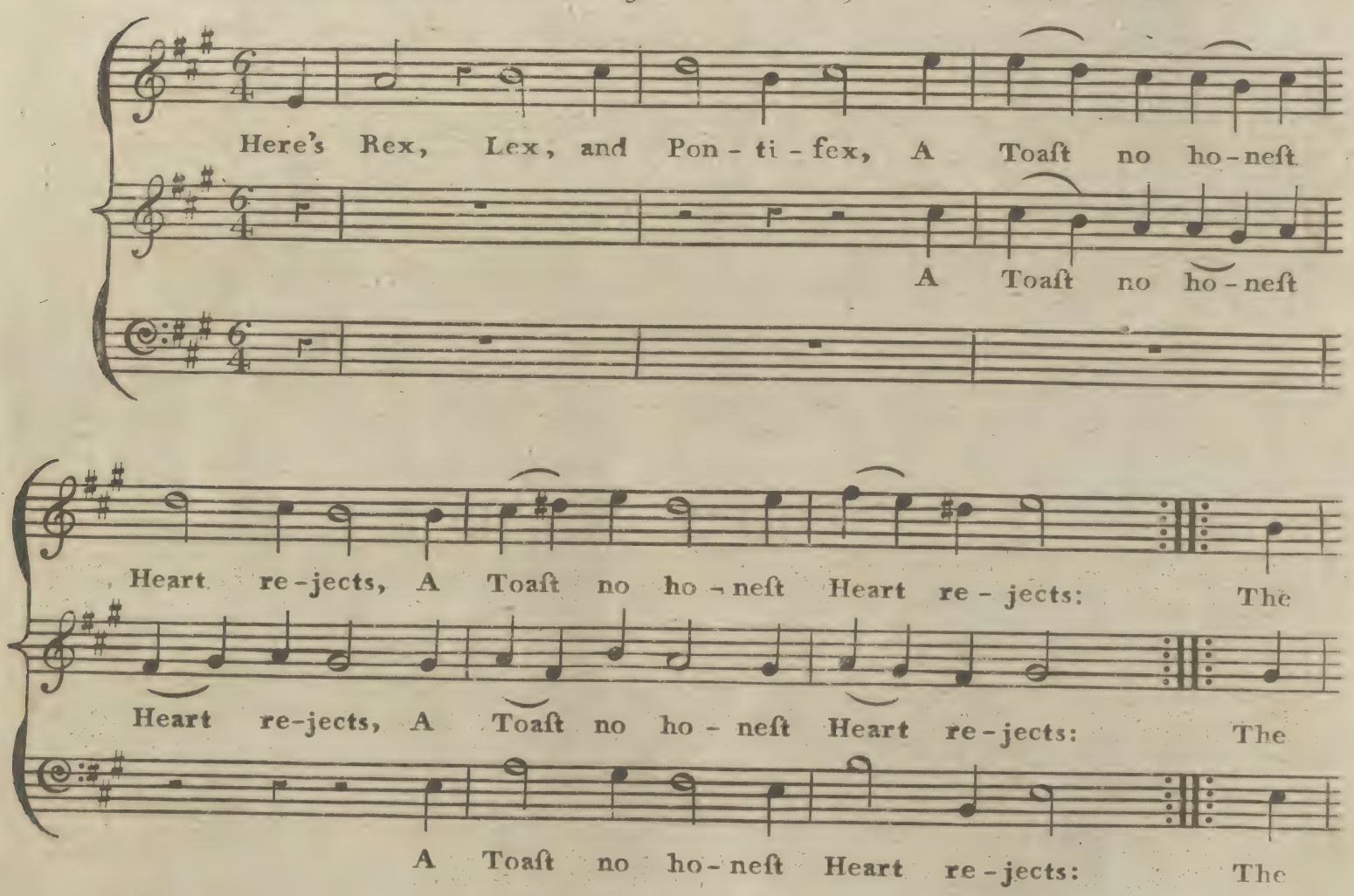

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King in Safe - - ty All pro - tects, The Church to fu - - ture.

King in Safe - - ty All pro - tects, to fu - - ture.

Bliſs di - rects, But Knaves who plot the State to vex, May

Bliſs di - rects, who plot the State to vex, May

Bliſs di - rects, who plot the State to vex,

Laws pro - vide for all their Necks, May Laws pro - vide for

Laws pro - vide for all their Necks, May Laws pro - vide for

May Laws pro - vide for

Adagio

all their Necks. A - - - men.

all their Necks. A - - - men.

all their Necks. A - - - men.

Here's Rex, Lex, and Pon - ti - fex, A Toaſt no ho - neſt

Heart re - jects, A Toaſt no ho - neſt Heart re - jects: The

King in Safe - ty All pro - tects, The Church to fu - - ture

Bliſs di - rects, But Knaves who plot the State to vex, May

Laws pro - vide for all their Necks, May Laws pro - - vide for

all their Necks. A D.º A - - men.

Other Musical Publications by Dr. Harington.

"When first those eyes", words by Lord Dorset — Duett.
"On a Lady's Tomb." "Go sorrow's sigh", Words by Dr. Trapp — Trio —
"Lucy, or Fixt Air" — Set to Music by L'Abbate Burletti — Cantata.
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A solemn Hymn for Trinity Sunday — "Glory be to God" ——— Three Voices —
"Eloi! Eloi!" Or the Death of Christ. a sacred Dirge, for Passion Week — Do.
The Prayer of our Saviour Christ, in the Garden of Gethsemane" — Do. ——— One, and Three Voices.

Memoirs of Dr. Harington —

Public Characters of 1799 — 1800 — Vol: 1 — pp. 510 et seq:
The Annual Biography and Obituary, for the Year 1817 — Vol: 1 — pp. 406 et seq:
The History and Antiquities of Bath Abbey Church, including Biographical Anecdotes of the most Distinguished Persons interred in that Edifice; &c — By John Britton, F.S.A. &c. &c. 1825 — pp. 170 et seq:
The Harmonicon, a Musical Magazine — for 1830 — pp. 225 et seq:
The Bath and Bristol Magazine, or Western Miscellany — for Octr. 1834 — pp. 341 — 364.

The following compositions, M.S. are in the possession of Mrs. Thomas, Dr. Harington's daughter.
"Out of the deep" — a solo Anthem —
"The death of Sisera", an Anthem for 3 voices
"The Jew's Prayer and Confession at Babylon", an Anthem for 4 Voices —

Literary Works of Dr. Harington —

Nugæ Antiquæ; a Miscellaneous collection of Letters and Papers, in prose and verse, written by his ancestors and their correspondents, in the reigns of Henry VIII. Edward VI. Elizabeth — James I. and Charles I. Three editions, the last, 3 vols. 1779 — *
Euthemia; or the Power Harmony. a Poem ~~in Poem~~ in Blank Verse. Sacred to the Memory of a Deceased Pair — to which added, "The Court of Discord" and "Slander, or The Witch of Wokey — 1756 —
Euterpe; or Remarks on the Use and Abuse of Music, as a Part of Modern Education — No date. (Dodsley)
ΣΥΜΒΟΛΟΝ ΤΡΙΣΤΑΓΙΟΝ; or the Geometrical Analogy of the Catholic Doctrine of Triunity, consonant to Human Reason and Comprehension; Typically demonstrated and exemplified by the Natural indivisible Triunity of certain simultaneous sounds — With Letters from Dr. Herschel, and the late Revd. Wm. Jones, of Nayland — Bath — 1806 —
Παναρμονικον, universale, sive Elementa Harmonica, Systematis Diatonici ad novum Compendium, Geometricè Inventa et demonstrata; vana Argumenta cujusdam Academici, ad amplius refutanda, olim è contrario disputantis. A single sheet, dedicated to Dr. Wm. Hayes: of Oxford. 1752.

* The materials of these volumes were furnished by Dr. Harington, and the work was edited by his son, the Revd. Dr. Henry Harington, Prebendary of Norwich —